

ART REEVES

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ART REEVES
MOTION PICTURE EQUIPMENT
7512 SANTA MONICA BLVD.
HOLLYWOOD, CALIF. U.S.A.



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INTERNATIONAL PHOTOGRAPHER HOLLYWOOD



25

J.B. Shackelford

JANUARY · NINETEEN · THIRTY-TWO

677



Happy New Year



REG. U. S. PAT. OFF

Wesley Smith

Simeon Aller

Opening Spectacular new possibilities

THE B & H COOKE VARO LENS with Variable Focus and Variable Magnification

*Zoom up to and recede from subject
without moving camera or scene*

The Bell & Howell Company announces a development of first importance to everyone interested in the technical side of professional motion picture making . . . the new *Varo* lens.

This totally different lens opens up a wide range of new possibilities and spectacular effects. It makes it possible to "swoop" or "zoom" down on a subject and to recede from it *without moving camera or scene*. "Close-ups" can be taken in sound photography work without danger of extraneous noise. "Zooming" scenes from far back to close-up can be taken of actors on a cliff or other inaccessible locations. The new effects that skillful camera men will work out with it are many.

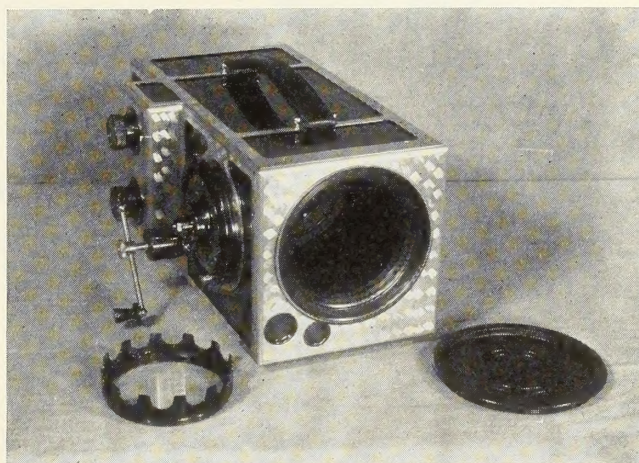
Variable focus, variable magnification

The new *Varo* lens is set to focus on a definite position and is not focused like the ordinary lens by moving the lens unit nearer to and farther from the film. It is set normally to focus at 150 feet to infinity. Supplementary lenses, screwing into the front of the lens, are available for changing the focus for other distances.

After focusing, various elements in the lens are moved in a synchronized relation, the focal length changing in smooth progression as the positions of the elements are shifted.

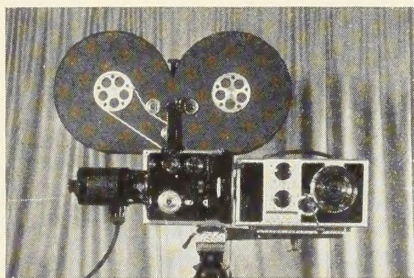
Shifting is by means of cams designed and cut to an extremely fine degree of accuracy. Since changing the focal length or magnification involves changing the iris continuously to correspond, the iris diaphragm is also operated by a cam at the same time as the lens elements. A locking arrangement and dashpot device in the iris mechanism avoids any possible damage to the iris due to incorrect operation. A "breather" takes care of displacements of air occasioned by moving the lens elements.

Shortest focal length of the *Varo* is 40mm. Longest is



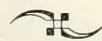
A view of the new B & H Cooke Varo Lens, showing its general construction.

The new Varo Lens in place on a B & H camera.



120 mm.—a 3x magnification. The range of the lens is 40 to 50 mm. at F 3.5; 40 to 85 mm. at F 4.5; and the complete range of 40 to 120 mm. at F 5.6 and F 8.

Every camera man, every director, every one interested in technical progress in the motion picture field, will be vitally interested in the possibilities of the new *Varo* lens. This lens will be made on special order only. Write for price and delivery date.



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The INTERNATIONAL PHOTOGRAPHER

Official Bulletin of the International Photographers of the Motion Picture Industries, Local No. 659, of the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators of the United States and Canada.



*Affiliated with
Los Angeles Amusement Federation, California State Theatrical Federation, California State Federation of Labor, American Federation of Labor, and Federated Voters of the Los Angeles Amusement Organizations.*

Vol. 3

HOLLYWOOD, CALIFORNIA, JANUARY, 1932

No. 12

"Capital is the fruit of labor, and could not exist if labor had not first existed. Labor, therefore, deserves much the higher consideration."—Abraham Lincoln.

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The INTERNATIONAL PHOTOGRAPHER is published monthly in Hollywood by Local 659, I. A. T. S. E. and M. P. M. O. of the United States and Canada

Entered as second class matter Sept. 30, 1930, at the Post Office at Los Angeles, Calif., under the act of March 3, 1879

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*Subscription Rates—United States and Canada, \$3.00 per year. Single copies, 25 cents
Office of publication, 1605 North Cahuenga Avenue, Hollywood, California. HEMPSTEAD 1128
McGill's, 179 and 218 Elizabeth Street, Melbourne, Australian and New Zealand agents.*

The members of this Local, together with those of our sister Locals, No. 644 in New York, No. 666 in Chicago, and No. 665 in Toronto, represent the entire personnel of photographers now engaged in professional production of motion pictures in the United States and Canada. Thus THE INTERNATIONAL PHOTOGRAPHER becomes the voice of the Entire Craft, covering a field that reaches from coast to coast across North America.

Printed in the U. S. A. ¹ at Hollywood, California.

Pierson Creates Remarkable Books

International Photographer Compiles Graphic Statistical Record of American Motor Car Covering Entire History

By ARTHUR E. PIERSON

WOULD you obtain the most exhilarating enjoyment in the world, next to flying, from the possession of the latest model touring car equipped with an elegant canopy top and glass front, large brass acetylene headlights, small kerosene lamps, pneumatic tires, mudguards, and "a galaxy of other sterling improvements"?

In the year 1904 the answer would have been a vehement "Yes." In the year 1931 the answer to say the least would be an embarrassed cough.

In between these two answers lies the romance of the development of the American automobile. Prior to my association with motion picture photography and its usual day and night rush of production I became interested in this romance, this history of the automobile, and was able to collect considerable data on the subject.

In the past few months I have found sufficient spare time to enable me to arrange all this material in proper order, resulting in a rather unique and complete pictorial history of the American automobile.

Amazing Figures

When one considers the tremendous change wrought upon the mind and habits of man by the introduction of a means of fast transportation such as the motor car and the rapidity with which this change has taken place it is not hard to understand how such a romantic history left little impression. And for the same reason one can understand how one so readily forgets the many difficulties and experiences encountered in an earlier day when motor cars were younger and not so reliable.

The same is true of the revolution-

ary improvements offered each year in the process of perfecting the operation and performance of the motor car; all these, too, are taken for granted today when the ignition key is turned and the accelerator is pressed.

Today, when only about forty different makes of American pleasure cars are to be found on the market, it will no doubt be surprising when looking over the pages of the fifteen books comprising this collection to note that since the introduction of the motor car around the beginning of the present century over eight hundred different makes of gasoline pleasure cars and over sixty different makes of steam cars have been manufactured in this country.

This fact alone offers a vivid picture of the tremendous process of elimination and consolidation that has taken place in this industry.

The latest evolution in the motor car, as we all know, being constantly reminded of the fact by the Great American Billboard, is free-wheeling and the synchro-mesh transmission with the silent second gears.

But other improvements that have been introduced lately and either taken for granted in the operation of the car or else completely forgotten are such things as the air-filter, the gasoline gauge, the oil rectifier, the gasoline pump, the balloon tires, four-wheel brakes, and the straight-eight type motor. All of these have been developed for the motoring public during the last ten years.

Rolling Back History

The decade just previous brought forth many other startling improvements such as the self-starter, the eight and twelve cylinder V-type mo-

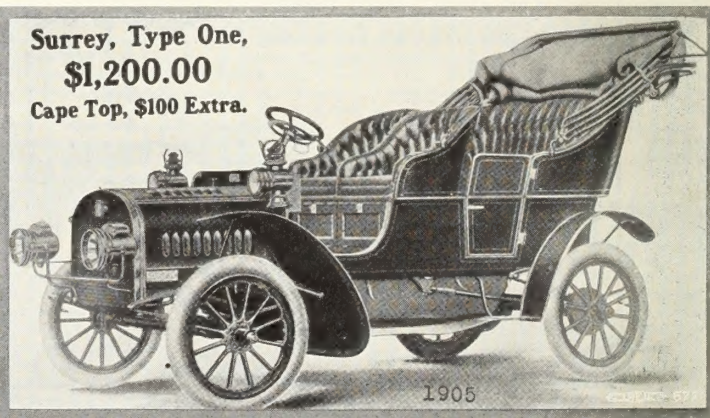
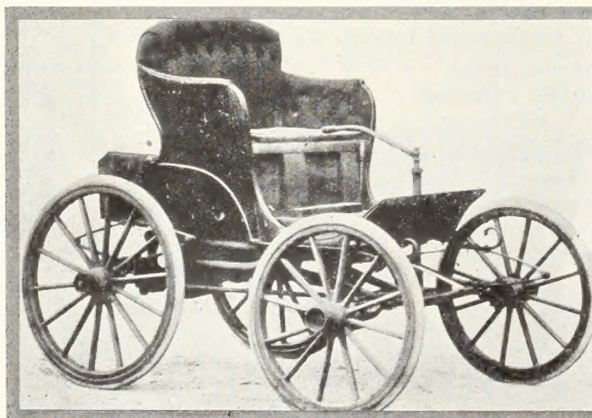


Arthur E. Pierson

tors, the vacuum tank to replace the old gravity feed gasoline system, the chain drive and the fabric gear for silencing the timing gears, which by the way were trying to keep pace with the noise developed by the differential at the other end of the car; the sleeve-valve motor, the pressure lubricator such as the alemite as used to replace the old hand-turned grease cups.

The beginning of the latter period brings forth many interesting experiences of the struggle that man was having with his newly acquired mechanical slave. But before proceeding any further into the romantic past let me apologize for conducting you through this history in reverse gear, the reason being largely due to the order in which events come to memory.

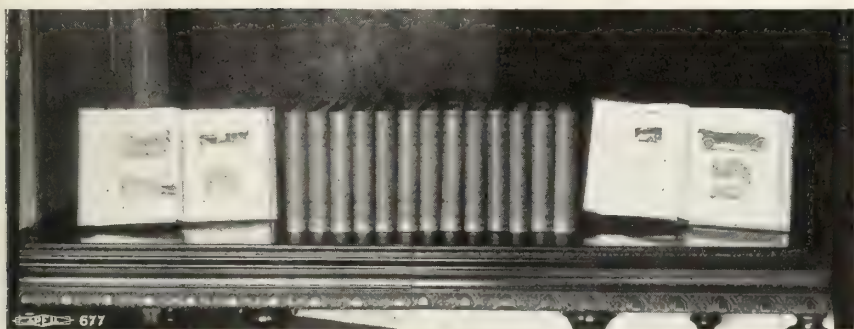
A very important and rather touching bit of history involving the aforesaid struggle with the mechanical



Surrey, Type One,
\$1,200.00
Cape Top, \$100 Extra.

1905

Left, "A new-fangled contraption." Right, "With its noise and cloud of dust"



Fifteen-book shelf of scrapbooks on automobiles

beast is brought vividly to my mind when observing in numerous illustrations throughout the collection a crank handle hanging out in front of the radiator.

The erratic personality of each motor concentrated itself in this crank handle, which always was conveniently placed in such a position that one was certain of being knocked down and probably run over in case the car should accidentally plunge forward upon first turning it over.

The art of humoring this personality was known only to the car's owner, who therefore customarily tried to get someone else to crank the thing for him before undertaking the task himself. The usual procedure in cranking the motor by hand was to pull the crank handle up a few times, at the same time manipulating the choke wire that protruded coily through the radiator.

Some Old Tricks

In case the motor failed to respond under this gentle treatment the next thing to do was to attack it more viciously and spin the handle several times (if you could), and if this treatment had no effect you would then stop to rest and praise your little family treasure.

Another trick sometimes resorted to in coaxing the motor to start, one generally used in cold weather along with pouring a kettle full of hot water into the radiator, was that of priming the cylinders—that is, of pouring a portion of gasoline into the cylinders through little petcocks located very conveniently for that purpose on the top of each and every cylinder as companions to the spark plugs.

There were times, too, when the motor won the combat and one spent some time nursing a broken arm or wrist, or both.

Along about the same period a great deal of time was consumed in the purchase of gasoline due to the many difficulties involved. The two facts largely responsible for this situation were first that gasoline stations had not yet become so numerous and fabric gasoline hose had not yet made its appearance.

Upon entering a station at that time to take a supply of gasoline it was necessary first to find the tank, which was usually under the front seat, thereby forcing the occupants to vacate. After deciding on the amount of gasoline needed with the

aid of a measuring stick the attendant then started the long procedure of hand-pumping the gasoline, one gallon at a time, into a five-gallon measuring container.

No Windshield Cleaner

The can of gasoline was then carried to the automobile, where it was poured into the tank through a large

funnel containing a chamois skin filter. After all this work was done one never expected to have his windshield cleaned nor the tires tested, the latter operation requiring the use of your own gauge. A can of water for the radiator (usually left empty by the last one it served) could be found somewhere around the station; that is, if you were enough of a detective. This complete operation required so much time that one generally reserved it for Saturday afternoon.

Many more amusing tales of that period could be told if the space permitted. However, in closing this era let me just bring to mind the struggle involved in placing the anti-skid chains over the tires every time the roads became slightly wet, and the time and trouble of changing the old style clincher tires out on the road while every one stood around and waited impatiently for their turn at the pump.

Going back another decade brings us to the most romantic age in the history of the automobile, that of its infancy. Here we find the greatest and most rapid changes taking place,

Next to Flying

the most exhilarating enjoyment in the world comes from the possession of a

Winton Touring Car

Winton and Satisfaction are synonymous terms.



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complete with
canopy top,
full lamp
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\$2500

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Wherever automobiles are used, there you will find the Winton proving its superior merit. The real test is service.

All Winton cars are made under the direct and constant personal supervision of Mr. Alexander Winton.

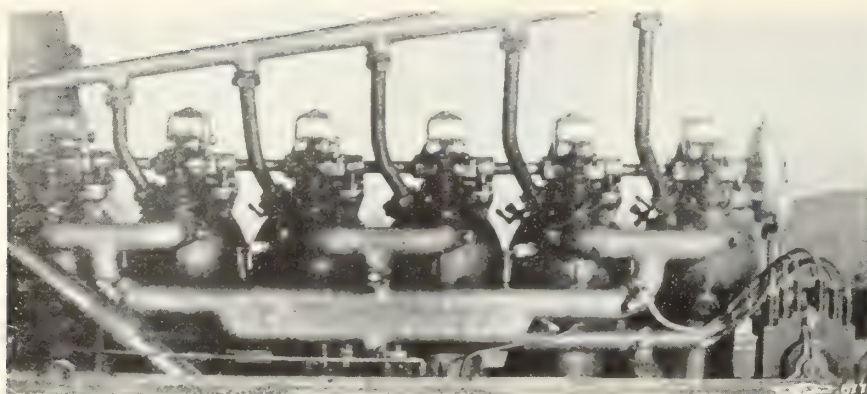
A galaxy of sterling improvements detailed in our 1904 advance booklet. Shall we send you a copy? **Dec. 1903**

THE WINTON MOTOR CARRIAGE CO., Cleveland, O., U. S. A.

NEW YORK BOSTON PHILADELPHIA CHICAGO

Members Association Licensed Automobile Manufacturers

"Quite exhilarating"



"Spin it—if you can"

so many in fact that books could be written regarding them.

This was the period when the present type motor car was molded out of the horseless carriage and everyone was either thinking or building automobiles. The air was literally filled with new and strange sounds such as the screech of brakes, the unmuffled gas explosions emitted by the little engines, and the characteristic "honk-honk" of the bulb-horn.

Song and Story

People were even singing and dancing to such tunes as "In My Merry Oldsmobile" and "Get Out and Get Under." They were becoming automobile-minded. On the streets and highways the horse was beginning to lose his long held place, by having to either turn out or stop (sometimes actually running away), when one of these newfangled contraptions would go by with its terrific noise and cloud of dust.

Although there were times when his majesty the horse would proudly pass one of these things stalled on the road with its owner "out and under" and would hear much to his pleasure the now familiar phrase of "get-a-horse" shouted at the unfortunate man.

It is interesting to examine the literature of that day. One gleans from it a knowledge as to how man began to adapt himself to the conditions that were so foreign at that time but were to influence his entire future.

Following are listed a few extracts taken from automobile literature of that period which prove to be interesting and to me at least very amusing.

According to this extract many of us will never become expert drivers. "I should be distinctly chary of recommending anyone to drive his own car if he had never handled a pair of reins, nor steered a bicycle," confides one. "No doubt there are such persons among the present ranks of automobile drivers, but not only may it be doubted as to whether they are ever likely to become experts, but it is also extremely undesirable that any man destitute of road experience should gain his first knowledge on a car."

Just How to Drive

The three factors of speed, distance and inclination are well taken care of

in this extract. "There is absolutely nothing more important in the driving of the motor car than the capacity to gauge certain factors which are quite external to the car itself," says another. "The first of these is speed, the second distance, and the third the variation in the inclination of the road.

"To vary the speed is easy; to know when is the time to do it is quite another matter. For example,

ARTHUR E. PIERSON, a member of International Photographers, for seventeen years has been accumulating and collating one of the most remarkable collections of automobile data probably existing in the world today. From first-hand information secured from machine manufacturers and from trade magazines he has filled fifteen scrapbooks of over 100 pages each.

These more than 1500 pages will average perhaps ten cuts on each page descriptive of the 800 gasoline and 60 steam propelled automobiles described in the scrapbooks.

There is a picture of each model each year of every car manufactured, together with specifications of each.

So far as the collector is aware there is nothing comparable to his assembled material anywhere in the world.

It is impossible to appraise the monetary value of the pictorial history. As it is practically impossible to recreate the data it may be said to be priceless.

Mr. Pierson until recently was for more than three years in the camera and research department of Technicolor in Hollywood.

a driver may be overtaking a slower vehicle in front, while at the same moment a third vehicle is approaching him from the opposite direction. He has then to gauge the speed of the vehicle on his own side, the speed of the one that is approaching, and the amount of gap that may or may not be left between the two at the moment he has passed the one he is overtaking.

"Incidentally, therefore, he must also know the speed of his own car and whether he can safely count on getting through. Nothing is so useful in developing this species of judgment as a course of cycling, because before the advent of the motor car the cyclist was the fastest road traveler, and therefore was constantly confronted with the threefold problem above described."

Some good instructions on the art of driving are to be found in this one: "Study the engine and listen sympathetically to its every beat. The same good feeling should exist between you and it as 'twixt rider and steed in the hunting field. Above all, keep attention concentrated on the business in hand.

"When the roads are wet and greasy have the car well under control. In descending steep hills, where the vehicle displays a tendency to side slip, start slowly from the top, and, unless in a case of urgent emergency, refrain from any sudden application of the brakes.

When Skidding Was Young

"I remember once being forced to do this and immediately the car executed a complete semi-circle, not coming to a standstill until her bonnet pointed in exactly the opposite direction to which we had been going. Such experiences are not pleasant and frequently entail some damage to the vehicle.

"One of the greatest tests of good driving is to be able to inspire one's passengers with a feeling of confidence, especially if they are timid. When they descend, if they declare, 'I did not feel the least nervous with you at the helm,' the driver may rest satisfied and desire no higher compliment."

Automobile road maps and direction signs must have been unknown according to this extract dealing with the problem of how to find one's way through town. "Carefully consider the roads before starting," it suggests. "Avoid as far as possible crowded industrial centers with their tramway lines, congested traffic, and greasy streets.

"It is often easier to find one's way into a town than through it or out of it. It is curious that people have very limited ideas of the locality in which they reside, and often take it for granted that you know all the names of the streets, buildings, hotels and churches that they are familiar with, and try to direct you accordingly.

"When passing through a strange town I frequently take a pilot on board in the shape of a small boy, numbers of whom may be found, and who are only too pleased and willing to conduct you either to a hotel or through the town you are passing.

"Let them stand on the step or sit on the footboard, and instruct them to give you plenty of notice as to turns and streets you may run through. Cyclists as a rule are much better guides than pedestrians or drivers of horses; the latter do not seem to understand the conditions and the requirements of the motorist, and fre-

quently direct you on the worst possible roads."

Plugging Leaks

The care of the tires seemed to be rather important in that day as this extract seems to indicate. "After a car has been run a hundred miles or so," says one writer, "there will be some cuts, some large and deep, some small. These should by no means be neglected, an hour or so should be spent in cleaning them out and plugging them with cotton wool and solution, or, better still, with a special rubber that can be obtained for this purpose."

Some one may have been trying to get technical or else start a health-racket from the sound of this extract: "From the health point of view I believe there is nothing so refreshing as motoring. The exhilaration apparently is not due simply to rushing through fresh air nor to the vibration of the car.

"If one were to sit in a draught or current of air passing at twenty-five miles an hour one probably would be chilled and rapidly fatigued, or if one were subjected to vibration of the engine when a car is at rest, the motion would in most cases produce nausea and other disagreeable symptoms; but, on the other hand, the rapid motion on a car produces the most exhilarating effects, and on people who have been in indifferent health it acts like a tonic, producing a good appetite and healthy sleep.

"It has been suggested that this may be due not to the rapidity of mo-

tion simply, but to the fact that persons in traveling are cutting magnetic lines of force.

"For example, it is well known that if a conductor of copper wire be suitably rotated, it will cut through terrestrial lines of force, producing a current of electricity sufficient to deflect a delicate galvanometer, and it is quite possible that some of the nervous exhilaration in rapid motoring may be due to the cutting of magnetic lines, which consequently produces electrical conditions, and may account for the exhilarating effects."

Returning to the present day we find that man has become well accustomed to the gasoline automobile, having used around forty millions since its introduction in this country alone. Today over twenty million are driven on our highways and the industry concerned in its manufacture has become one of the country's largest with an annual output of over 2,500,000 cars. Man no longer needs to handle a pair of reins in order to become a good motor car driver. In fact, he would have a hard time to find a pair of reins today.

Fairbanks Install

Douglas Fairbanks Jr.'s Christmas gift from Mrs. Fairbanks, better known to millions as Joan Crawford, will be a complete double projector RCA Photophone portable sound reproducing unit, which was delivered at their home in Beverly Hills on Christmas Eve.

The first programme of sound pic-

tures was presented for the Fairbanks and a number of dinner guests on Christmas. Gloria Swanson and Marion Davies are other players who have Photophone apparatus in their homes.

King Charney Goes Over to U's Lab as Sales Manager

BEGINNING January 1 C. King Charney, who for more than six years has been head of Agfa's motion picture interests in Hollywood, will be sales manager of Universal Laboratories, Inc., which on that day will enter actively into the commercial field.

In speaking of his new affiliation Mr. Charney said it would be his aim to extend to cameramen every possible cooperation not only in attention to negative and dailies but also to the wider field of release prints. It is his belief that in the last named division of laboratory activity there is large opportunity for real help.

One of the factors pointing to success in his new field of activities is an arrangement entered into between the new sales manager and Phil Goldstone whereby all release prints on the many pictures financed by the latter will be manufactured by Universal Laboratories.

The Reo Motor Company has contracted for the installation of RCA Photophone sound reproducing equipment in the auditorium maintained by the automobile company at its plant in Lansing, Mich.



Through the simple process of initial contact and genuine co-operation from camera to screen this company is maintaining its long established policy of consolidating cordial relations with the men who photograph the great screen productions of the world

Hollywood

New York

Chicago

Ninety-Ton Whale Fights All Day

After Twenty-one Hour Battle Skipper Finds
Cannot Make Dead Whale Trim His Own
Craft and Loses Big Catch

OF THE different kinds of a jam into which a cameraman may inject himself—or be injected—there is no end. In the lives of some men it is one thing after another, with the unexpected happening.

Recently William (Billy) Williams, Ernest (Hap) Depew, George Unholz, Chuck Geisler and Robert Miller were on a twelve-day location at sea—five cameramen and a director in search of a whale, one or more as might be necessary for the purposes of a Sennett comedy. It will be noted the objective was comedy, yet there were times in that period of a little less than two weeks when no fun could be discovered even with a magnifying glass.

Under the command of Captain E. D. Erickson the good ship Clemente, Norwegian built and equipped for whaling, 110 feet long and all steel, left San Pedro in November with the aim of capturing a whale and securing pictures for a sequence to adorn a feature.

Dead Engine

In order to save time it was conceived to be a brilliant thought besides chartering a boat also to charter an airplane so the plane might go forth and hunt a whale and after its discovery return to base headquarters and report accordingly. The plan worked perfectly except the whale didn't understand it and wouldn't wait for the Clemente to make the trip.

On the second day as the plane didn't seem to work out, Director Del Lord took Billy Williams, Bob Miller and one or two others and started out in an 18-foot Chris-craft, which to the uninitiated is a speedboat.

After a rather disagreeable and fruitless hunt in choppy water and

foggy weather in Catalina's mid-channel and on the return to the base the speedboat's engine went dead. When it comes to a real absence of life not even the well-known door-nail has a chance to maintain parity with a dead engine in the middle of Catalina's channel in a storm.

Bob Miller told how he and his companions found it convenient to remain standing in the cramped quarters of the boat in order to avoid some of the volume of water that continually was pouring over the side. The situation so impressed the skipper of a Wrigley tug with two stone barges in tow that he stood by for two hours until the break was repaired.

The first whale sighted was a large sulphur bottom. He was chased for several hours. Once when the vessel was within harpoon distance fortune favored the whale. The shaft glanced off his tough hide without penetrating, and shortly afterward the big fellow sounded and disappeared.

The ship did not anchor for the night, so watch was set and the vessel cruised between Catalina and Clemente, to the south. Before 9:30 in the morning several whales were seen. Each of them would blow about a half a dozen times and then sound for a quarter of an hour. From 9 to 11:30 things were quiet.

"At the latter hour with Billy Williams I was standing next to the Captain," said Bob Miller. "With us was the Debie camera, with the two others at each end of the bridge. A whale had just sounded.

"That big fellow hadn't been under water for three minutes when out of the corner of my eye I saw the gun swing swiftly around and then came



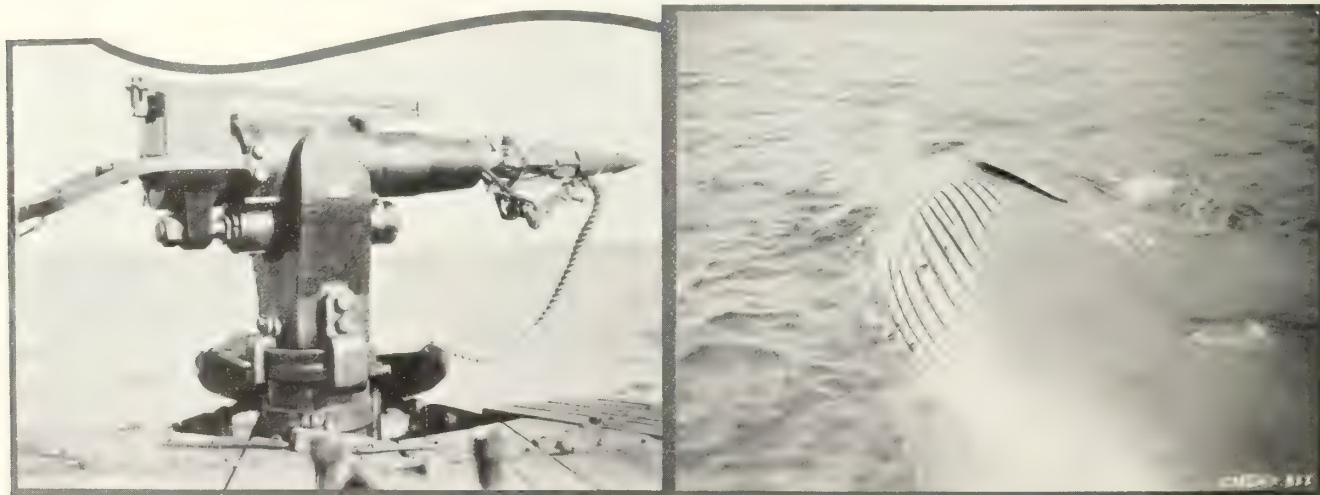
Above, part of camera and ship's crew of Clemente. Below, in speed boat, getting close-up of whale a few minutes after it has passed to happy hunting grounds

the flash of flame and smoke. At the same time I saw the whale, a monster, not forty feet from the boat.

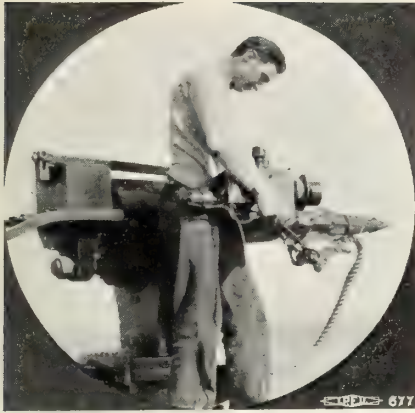
Pulling Power

"The fun started. The whale was 90 feet long, and on the basis of a foot to the ton, easily weighed 90 tons. He had inhaled a seven-foot harpoon, weighing 175 pounds, and carrying a rope of 480 fathoms or 2880 feet. The connecting line was so graduated as to be about two inches in diameter at the end.

"The whale went below fast, taking his line with him. Only the presence of compensating pulleys and springs prevented the rope from snapping. All the time the crew were guiding the line off its coils in the hold of



Left, gun with its 175-pound harpoon. Right, close-up of part of underside of ninety-ton whale



Billy Williams with Debie on gun deck of the whaler Clemente

the ship and throwing water in buckets over the line so it would not burn. After a mile under water the whale came to the surface. We knew by the tug on the ship the captain had made a good hit.

"Then began an experience that falls to very few persons. For twenty-one and a half hours that big fellow showed us around Catalina waters, or until 9 o'clock next morning, and during most of that time the ship's engine was in reverse, the better to tire out the whale."

After the first two and a half hours of being towed to an unknown destination, Del Lord had the Chris-craft lowered into the water for the purpose of getting some close-ups of the whale thrashing around in the water. With him Del Lord took Billy Williams, Hap Dewey, Johnny Beck, carpenter-grip, and Bob Miller.

Two Whales

By this time a great many whale birds and sharks, attracted by the blood, were following the whale, still exceedingly lively. The Chris-craft came close up to the big fellow, or to within about twenty feet, as they were making pictures on the port side of the speedboat.

Bob Miller heard a noise on the starboard side, and then following a blow of water he looked around and saw a whale on that side.

"Here is our whale around on this side," suggested Miller to Williams.

"You're wrong," replied Williams. "Our whale is still here. That's her mate you have over there. It's a good whale, a whole one."

It was a whole one sure enough and he had come to join his mate in trouble. Not only that, for the hour this fifty-tonner ran alongside the big sidekick most of the time the little Chris-craft was in between the two.

"Just like being in bed with two whales," remarked one of the cameramen. "There was a plenty going on while we were in between them, too, much more than the cameras following us on the ship ever could have recorded."

All that night the whale pulled around the boat and its passengers. Owing to the heavy fog it was impossible for the officers to tell exactly where the craft was.

During the evening the captain was in a reminiscent mood, and as a result of one of the incidents he mentioned Bob Miller for one decided to keep his clothes on during the night. That was that when a whale dies he may charge into anything he sees, citing an instance where a dying whale charged into the side of a wooden steamer and came through into the engine room. The tale as related by the skipper sounded much more convincing than it does when told on shore with the sun shining.

The whale did make one charge during the night, but the skipper was waiting for him and so manoeuvred the craft that the charge was fruitless. In fact, it was principally for that manoeuvring job if needed the captain had remained on deck.

The next morning every one was on deck early. By this time the whale was pretty well fagged out. The sharks were in the water around him and the sea gulls in the air above him. Until 9 o'clock nothing hap-



Bob Miller, assistant to Williams

pened of an exciting nature, although every one knew it was bound to come—and soon.

Suddenly at 9 o'clock the whale made a lunge and jumped almost out of the water and then went straight down to the full limit of the more than half mile of line. It was necessary to employ every device first to prevent the rope from breaking and then from burning.

Lose Carcass

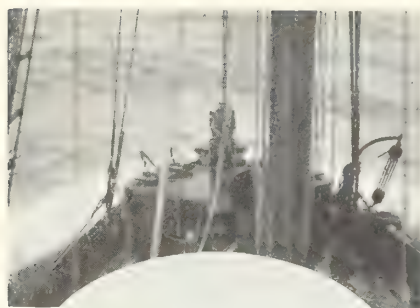
More than an hour was required to get the whale back to the surface. When the huge hulk partly emerged from the water it was noted that the seven-foot harpoon had gone through the whale and the barb was projecting through on the other side.

In response to a suggestion of the director that he would like to have the whale towed through the water so he might get some pictures of the operation, the captain arranged to comply, first pumping the whale with air. It seems, however, every one had overlooked the fact no blood was coursing through the veins of Mr. Whale. There was nobody aboard to trim ship.

When the towing began the tail settled into the water much like that



Left, close-up of middle part of ninety-ton whale. Right, SS. Clemente, 110-foot whaler, used by camera crew to harpoon and photograph whales



Above, looking dead ahead from bridge of Clemente. Lower, camera crew in speed boat



of the wings of an airplane making a bank. The whale turned in just the exact degree the improvised rudder

commanded, and of course the ship followed its tow and went in a circle, too. The tail, by the way, was 22 feet across, and when that same rudder was turned hard apart it was not long before the skipper admitted himself defeated. He just could not make the tail of that whale behave.

It was a severe blow to the captain. It was bad enough to lose his first whale, to be unable to bring him into port, and that to be a ninety-ton finback with oil to the value of \$1500, let alone all the byproducts.

Three days later the skipper got another whale, a fifty-ton creature which only survived the harpoon a single hour. The director decided to bring it in to Catalina so he could photograph it from shore.

The projected shots were taken and the program hardly was completed when it was decided to hurry the whale to sea. Even there he kicked up such a fuss that later one of the navy vessels was called in with its one-pound guns. It was reported the officers and crew seemed to be in a hurry to go somewhere about the time the shots took effect—one of the boys said 'most anywhere other than that particular bit of ocean would be quite all right with him.

Dodge Film "More Power to You" Remarkably Successful Industrial

ONE of the finest examples of industrial motion picture production, "More Power to You," recently has been completed by Educational Talking Pictures Company, Ltd., at the Metropolitan Studio. It was produced for the Dodge Brothers Corporation by arrangement with the Wilding Picture Productions of Detroit under the management and direction of Pat Dowling and Hobart Brownell, the latter an International Photographer, of Metropolitan Industrial Pictures.

The subject was 9800 feet in length. It carried a complete dramatic story written by Michael Simmons of New York in collaboration with Dodge executives. Naturally its subject was the automobile business, the theme in detail having to do with the management of a community Dodge agency, covering its own headquarters and subsidiary agencies in adjacent towns.

The cast is entirely of professional players, the chief executive of the local agency being Huntly Gordon—and finely and convincingly does he portray the local merchant.

Others among the long list are Jason Robards, Eddie Woods, Dorothy Gulliver, Charles K. French and James Durkin.

The subject was photographed by Dwight Warren and a regular crew of cameramen, with the result that from the camera side the production will stand comparison with the best Hollywood product. The same may be said about the sound work on the picture—the equal of the best.

Thus possessing all these profes-

sional factors it may be understood why a production about the automobile business, one going into sales policies and being designed for the company employes rather than for the public, should for ten reels maintain strong interest for the editor of International Photographer and one of the magazine owners' chief officials.

Primarily the picture was designed to exhibit to 10,000 men—the Dodge executives and the retail dealers and salesmen handling the Dodge product. The picture does more than to explain and demonstrate fundamental selling policies. Necessarily it must build morale in every member of the organization. Even if the cost of the subject may have extended into six figures, and there would seem to be abundant reason why it should, there will be found justification for the expenditure.

With slight changes, such as the elimination of the more intimate details regarding the salesman's approach to his prospect, the subject may be converted into one of large popular interest. There will be a wide field for it, the only possible exception being for theatrical entertainment where admission is charged.

The release prints, which were the product of the local Consolidated Film Industries laboratory, already have been shown to Dodge executives and dealers and salesmen. The subjects first are exhibited in key cities, employing theatres for forenoon showings in connection with presentation of the company's new season models.

Import Fee for Sound Film Planned by Czechoslovakia

THE Czechoslovak Ministry of Commerce plans to subject imports of motion picture sound films to special permit requirements and an import fee of 1 per cent of the value. The import fee of 1 per cent is to be figured not only on the basis of the invoice price for sound films but also on the basis of payments for distribution and exhibition rights.

Total receipts from these import fees are expected to amount to approximately \$45,000 annually and will be used as a special fund to promote domestic sound film production.

The measure has been suggested to the Ministry of Commerce by Czechoslovak motion picture film producers, but it is not known when it will be put into effect. The Association of Czechoslovak Film Distributors is preparing a protest against the plan.

Multicolor Laboratory Gets Busy Under Frank Garbutt

WITH Frank Garbutt in charge, Howard Hughes' Multicolor Company is staging a campaign for new business. All of the Sol Lesser productions, including the Zane Grey adventure features, will be processed at the Multicolor plant.

Standard Pictures Corporation, producers of independent features, and Walter Futter, maker of "Curiosities," a series of short subjects featuring John P. Medbury, have signed to have all their laboratory work done by Multicolor.

Tom Griffith's adventure feature, "The Bottom of the Ocean," and Tom White's travelogue feature, shot on the famous Huntington Expedition, also will be processed by Multicolor.

Film Artists and Industry Plan Exhibition in Prague

THE trade press of Paris states that at Prague from March 13 to 20 next there will be held the first film exhibition in Central Europe. The organization of the exhibition will be in the hands of the Czechoslovak Cinema Artists' Association and National Film Industry.

Of particular interest will be the historic section dealing with the documentary history of the film in Bohemia and Moravia during the past 30 years.

Several new films will be projected with a view to showing the present state of production in all departments.

Studio for Prague

Assistant Trade Commissioner Woods at Prague says the A B Motion Picture Studio Company has received permission from the city of Prague to erect a new studio in Barrandov, a suburb, and work on the building will start within a short time.

Tattenham Out of 666

Local 666 of Chicago advises that D. T. Tattenham of 7953½ West Norton Avenue, Hollywood, California, is no longer a member of that organization.

RCA Photophone Inc. Has Portable

Will Make Equipment on Large Scale to Sell
at Popular Prices—Mole-Richardson Will
Handle in Hollywood Territory

AFTER more than a year of intensive research and meticulous development, RCA Photophone, Inc., announces the production of an entirely new portable sound reproducing unit and has begun its manufacture on a large scale.

Mole-Richardson, Inc., has been appointed Hollywood distributor for this apparatus. The two companies are practically next door neighbors in Sycamore avenue.

Designed primarily to meet the ever-increasing demands in the fields of education and industry, the new apparatus has been constructed to serve in any capacity where portable sound reproducing equipment can be employed to best advantage.

The entire unit comprises a projection machine, an amplifier, a loudspeaker and a carry-case for film and these have an aggregate weight of slightly more than 200 pounds. The projection machine is 19 inches high, 19 inches wide and its breadth is 10 inches.

The amplifier, which is built in a carry-case having a removable cover, is 26 inches long, 8½ inches high and 11 inches in breadth. The loudspeaker, which is of the flat baffle type, is contained in a carrycase, the dimensions of which are 8½ by 19 by 14½ inches.

Standard 35 mm film is used and adequate sound reproduction is obtainable in a room or hall having a content of 75,000 cubic feet when using the 8-inch directional baffle. A 6-inch dynamic cone speaker is supplied when the cubic content does not exceed 12,000 feet.

Good Sized Picture

A picture about 8 by 10 feet in dimensions is obtained upon the screen from a throw of 75 feet. The equipment is AC operated from an outlet of 105 to 125 volts, either 50 or 60 cycle, single phase power source. The total power required is approximately 12 amperes at 100 volts.

Connections between the various units are made by means of suitable cables fitted with necessary plugs and receptacles. For a complete set-up using one projector only four cables are required.

One is for the power supply to the projection machine; one for the power supply to the amplifier which may be plugged into a receptacle in the projector; one to connect the signal circuit of the projector to the amplifier and one from the amplifier to the loudspeaker.

The projector is designed to accommodate a thousand-foot standard reel, a Standard Series I theatre projection lens with limits of focal lengths of 3¾ inches to 8 inches, 1000-watt 110 volt, pre-focused base projection

lamp, and 10 volt, 7½ ampere exciter lamp and a UX868 photo-electric cell.

"We believe our engineers, in collaboration with the engineering department of the RCA Victor Company, have produced a portable sound reproducing unit of exceptional merit," said E. O. Heyl, vice-president and general sales manager of RCA Photophone, Inc. "More than a year's time was consumed in research and experimentation before our engineers had obtained the results toward which they had been aiming.

Popular Price

"They had been asked to develop and perfect an apparatus that would measure up to the high standard of efficiency that has been maintained by our other types of sound reproducing equipment and, if possible, to produce it at a cost which would make it possible for us to place it on the market at a price that would be attractive.

"This has been accomplished. The new RCA Photophone portable sound reproducing unit is now in what might be characterized as the 'popular price' class.

"It is well within the means of any college, university, school, church, fraternal organization or any non-theatrical institution that heretofore has employed silent motion pictures for education or entertainment purposes.

"The constantly increasing interest by industrial leaders in sound motion pictures was a factor which prompted us to place this new machine upon the market. Manufacturers of nationally and internationally advertised products are beginning to see the tremendous possibilities of the sound motion picture as an adjunct to ex-

tensive newspaper and magazine advertising campaigns.

"Already a number of cleverly conceived advertising sound motion pictures have been made and presented with exceedingly satisfactory results in various sections of the country.

"It is our firm belief that the sound motion picture will be an important factor in connection with future developments in education and industry."

It is understood RCA Photophone, Inc., will employ dealer distribution along with its own selling organization in introducing its new portable apparatus.

Audience Demands Certain Portion of Film Repeated

AT THE recent opening in Bogota of "The Lights of Buenos Aires," starring Carlos Gardel, the audience became so enthusiastic as to demand that a certain portion of the film be repeated.

When the management did not immediately accede the audience threatened to wreck the theatre. The theatre was saved by stopping the film and repeating the scene requested.

Audiences in Bogota are noted for their destructiveness when they are displeased with a film, but this is the first time that they have used the same tactics to express their pleasure and demand that a part of the film be reshowed.

Portugal May Make Talkers

In the interest of the production of sound films in Portuguese, Leitao de Barros, prominent Portuguese film producer, has just gone to Brazil to study the possibilities of an agreement between the two countries.

Mr. de Barros is representing the Junta of National Education on this mission and will render a report to the Portuguese government upon his return.



New RCA Photophone Inc. portable sound reproducing equipment being placed in the rear of a small runabout

Roderick Giles



Noise Ketcher

As told by
Fred A. (Red) Felbinger

To the
Sassiety Reporter

CHAPTER II

CUMULUS, fleecylike clouds, snow white lilies, waltz music and things like that are lap dissolv'in through Roderick Giles' mind one mornin as he hangs against the dizzy little blond's desk in the office of Screen Digest.

By lampin that sick duck look on the hero's face all the camera snoopers in the joint know this is love. So does the peroxide frail, but you know, even Helen of Troy didn't tell Mene-laus everythin neither, and that wuz long before men like Roddy wuz wised up about wimmin. . . .

So Roddy hangs there tryin to work up enuf John Gilbert in that fishy stare to bust out and ask the dame to help him give the bank roll a airin

The Kid Himself

that night, when suddenly the big boss sends out word he wants Roddy in on the carpet. . . .

Well, Roddy's legs work like a couple broken springs on a old model T Ford as he stands before the almighty one and he has flashbacks to the ole days of nickel snatchin for the phone company and gettin hamburgers with onions for the chief operator when suddenly the head man snatches at him:

"Roddy, I like your work! . . . You is the best soundman we has, and I am going to send you to Chicago to work with Pat McCarthy, our ace lens snooper in that blood soaked territory."

And Rod manages to squeeze a "Yes sir" through his tonsils.

"I want you to grab the Century this afternoon! Thas all!"

And somehow them cumulus clouds in Roddy's heart turned into one of them low ceilins plane pilots is afraid of, as he thought of little Gertie, the dizzy blond out there at the information desk. Roddy could of imitated a guy pealin onions or grindin fresh horseradish as he walked down the hall to break the news to his little gift from heaven.

Heaves Garbo Look

So Roddy wipes the dew of Love's dream lost from his lamps and he blabs the sad new to Gertie. . . . Havin experienced the silly passion before, the platinum babe just heaves one of them Garbo looks. "Okeh, big boy," she ses, "never you mind. I love youse. Kin I go to the train with you?" Well, the sweet dove of unconsciousness flies right back to Rod's heart on that one.

So near train time they is rollin over to Grand Central, in one of these high class accident wagons called a taxi, with the little vamp gurglin the kind of stuff that keeps song writers from the bread line and Rod is findin he is no slouch hisself on the soft baloney.

So as the eight ball porter shows Roddy where upper ten is Gertie plays the ace up the sleeve by cryin, "Gee! I wish I could get on the train with you. I always wanted to wire Mamma from somewhere that I wuz married!"

And on that one Roderick Giles gathers hisself a armful of Gertie, and a little later the jigaboo comes dashin in the car yellin "All aboard!"

So Gertie gives Roddy another of them fifteen-foot smacks the censors cut out for their private collection and ducks out cryin.

Rod dashes to the back porch of the train and belches:

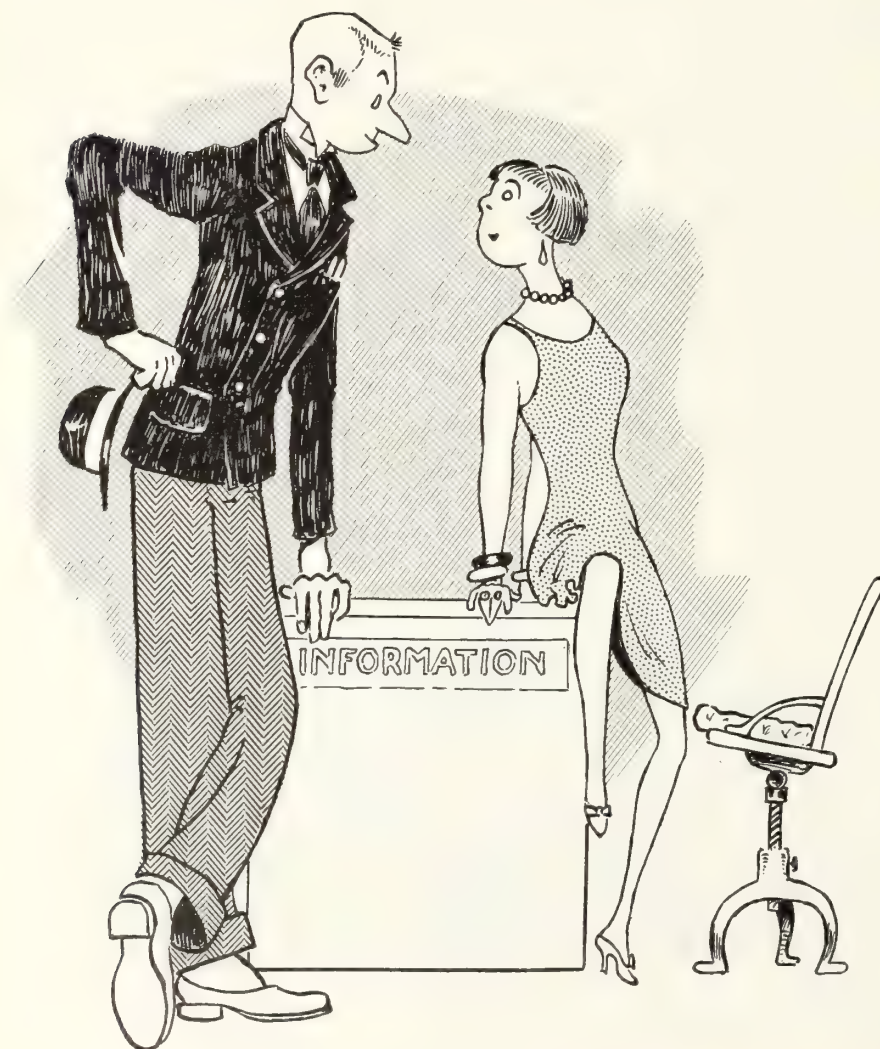
"Gertie, I'll write you every day. . . . And please, you ain't gonna go out with all them cameramen in the office any more, is you?"

"Oh, Roddy! Now we are engaged then, aren't we?"

And as the engineer gives the ole engine the works Roddy looks like a hombre with a bad case of Klieg eyes.

The next mornin the Twentieth Century chugs into La Salle Street, Chicago, just as slow as a extra fare train kin chug, and by this time Rod agin feels the importance of bein a ace noise ketcher. . . . He had hoped Pat McCarthy, his new button pusher, wouldn't embarrass him by havin a brass band at the station to meet him. . . . So this wuz Chicago!

After Rod gets by the movie stars



"I love youse! Kin I go to the train?"

and politicians what is posin for the photogs, after gettin off the same soft coal speedwagon he is on, he looks around for Pat McCarthy. . . . Finally he asks one of the photogs if he knows his new film burner.

Enters Speakeasy

"Oh, Mac? Sure, jest left him over at Chester's place." And he scribbles the address on the back of a list of ole telephone numbers from yesterday's beauty contest assignment. Well, Rod doesn't know who this hombre Chester is, but he gets into one of these Chicago fender smashing buggies and rolls over to the address.

He rings the bell and a guy with a nose like a jonathan apple and wearin a apron comes to the door. So Roddy asks for "Mr. Pat McCarthy, the Screen Digest cameraman!"

"Come in," says the old maestro of the beer tap and comb. . . . And Rod finds hisself for the first time in his life in one of these million monuments to the eighteenth amendment . . . a speakeasy.

Over at the bar sits a bird drinkin em straight and using beers for chasers (Ches calls em Truck Driver Specials) and Chester ambles up and says "Here is a guy to see you, Mac!" Rod puts the ole Manhattan fourflush into his stride and sticks out the ole mitt with the dialogue, "Glad to know you, Mr. McCarthy! I'm Roderick Giles, your new sound technician!"

Mac kinda looks him over ala slow motion 8 to 1 and finally belches "What do you want me to do, sing Baby Shoes? Sit down and have a drink."

"What'll you have?" chimes in Chester like a automatic piano on the contact of a nickel.

"Oh, I'll have a chocolate malted milk," snaps our hero (they was his favorite luxury).

"And put a lily in it, Chester—nothins too good for a noise ketcher," sneers Mac.

And so wuz born, or maybe it just kinda happened, the perfect team of the movie news snoopin industry.

Settles Down

Rod gets hisself a room and settles down in the chain store plan of home-life at the Y.M.C.A. . . . Nightly the good little boys who room with Roddy gather round the fireplace to listen to some baboon tell Horatio Alger tales. . . . Here wuz spent many a great night by the good little lads who had made their way to a big cruel city, spent in this nice atmosphere. It wuz just dandy, you know, sort of a nightly indoors corner Salvation Army meetin, only the bass drum wuz missin. They didn't eggsactly hold a collection because the Y.M.C.A. had other ways to get a donation from its inmates.

Wun night Roddy is called on to tell how he had made his way up in the woild from nickel snatcher to sound technician. . . . Roddy even thrills hisself when he gives his own history of another small lad who made good in a big way. . . . He even mentions the queer critters his callin forces him to associate with.

"Button Pushers! The poor guys what had to sell papers when they wuz kids and jest didn't have the

breaks of book learnin". . . . He even flatters them a bit by sayin "Well, they have got guts."

Maybe it is a pretty speech Rod makes to them hallroom boy pals of his sittin there before the burnin gas log, but how wuz Rod to know Pat McCarthy wuz to stray into that lobby that particular night to try to line up a story for Screen Digest on young kids learnin how to be life savers.

Mac is jest hangin again the desk, waitin for the flat-chested guy they calls the physical director to sell him on the idea of the pitcher, when he looks over to the nightly gatherin which was applaudin a orator about to start a evenin . . . and Mac, bein a dyed in the wool news snoopin, always took note of all birds he ran across in search of the stuff called human interest, what made his callin so dear to his gin-soaked heart.

So it just happens that Mac's eyes pan over to a hero of the evenin of the lobby adventurer's, and the hero is none other than Mac's noise ketcher. . . . So Mac just kinda forgets his mission as he sinks into a chair in a dark corner . . . and listens.

Mac Blows Up

"Well, the poor yap's gotta do sumpin to pass the nights away since he ain't hot on skirts!" thinks Mac and he really enjoys this noise ketcher of his and feels proud so dumb a hombre could entertain a crowd of guys even if only in a Y.M.C.A. lobby . . . but when Roddy gets down to mentionin cameramen and the way he draws a pitcher of em, Mac can stand it only so long and finally the Irish in him turns the blow torch on his blood when he ups and hollers across the room "Throw him a fish!" and he walks out.

Well, evrybody looks around and wonders who the uncouth feller is . . . except Roddy. Mac's voice kinda sizzles into them two spaces where Rod parks the ear phones when on the job and it isn't wax in em that makes em tickle either. . . . Rod even forgets to take a bow. He just walks up to his room and he almost forgets the nightly fiery love epistle to his gum-chewin blond babe back home in Manhattan.

The next mornin he sneaks into the joint which is almost home to Mac but to others it is the office. . . . Mac is already there and sumpin in his eyes tell Roddy everythin isn't jake eggsactly . . . he wonders if maybe his oration on Button Pushers last night is stale beer to Mac . . . but no, Mac busts out:

"Just had the ole man burn up the wires from New York . . . said my interview with Al Capone which I finally got after two years of pluggin is ruined. . . . RUINED . . . and laff this off, you dumb dial twister! . . . RUINED . . . because there ain't one lisp of sound on it!"

"Sure, I know that!" fires back our hero. . . . "I could a tole you that the day we made it!"

"What you mean!" screams Mac.

Well, Roddy kinda gains his composure and he starts to explain, or maybe we should say, gets started on explainin.

"Well, you see, I didn't like the way my mike wuz placed in the scene . . . so . . . I just turned off the sound!"

And all of a sudden everythin goes black before Rod . . . only this time he hasn't fainted like the day he got the job in the gallopin tintype industry. . . . This time sumpin hit him.

(To Be Continued—Maybe Soon)



John Corydon Hill

Roddy even thrills hisself when he gives his own history . . .

Wonder Box Man Gets Prize Idea

Producer Asks for Camera Designed to Ignore
Actors with Accumulated Standing Time
Thereby Aiding Nullification

By JOHN LEEZER

Editor International Photographer:

THE contest announced in your October issue has been, from the standpoint of number of contestants at any rate, a great success. I wish to state that while the idea of the contest was a good one, it being

my own, it would have got nowhere had it not been for the cooperation of your valuable magazine. Your readers supplied the only source from which we could secure the desired suggestions.

If you have entertained any doubts, however

diminutive, that the Wonder Box would ever fulfill the expectations we have led you to expect, you may dismiss them entirely. When you are acquainted with the results of the contest you will understand why.

Of course we would not consider seriously all of the suggestions offered. With only half an eye one readily could detect the kidding nature of some of the suggested improvements for the Wonder Box. More than one thought there should be a lunch counter in connection with the contraption.

A desire to inject a bit of comedy into the script may have given birth to this idea, but I am of the opinion that it was a reaction to the recent death of meal checks. In any event the Wonder Box is non-competitive in the field of motion picture apparatus or drug store trade.

An interesting suggestion came from one of the foremost universities on the Pacific Coast. The letter stated that the announcements of the progress of the Wonder Box had been read from time to time and while nothing extravagant had been seen in our claims for the instrument, it was not understood why a speed movement had not been provided for. The institution is desirous of making some experiments in the study of projectiles in flight; particularly the 16-inch shell.

5000 a Second

A movement capable of photographing 3000 pictures a second would, in the university's opinion, be sufficient to enable a comprehensive study of the habits and idiosyncrasies of a projectile of that calibre while on its flight from here to there or vice versa.

As a matter of fact the Wonder Box movement is capable of a speed of 5000 pictures a second and consequently the onceover of a 16-inch or a 32-inch shell in flight, for that matter, will present no difficulty whatever—except possibly some skill may be necessary in following it.

"Bill" Sickner, who is a notorious pam artist, assures me that with the Wonder Box mechanism it will be a cinch to follow anything from a 22-calibre bullet up.

I have, therefore, advised the university people to what extent the Wonder Box can be depended on to aid them in their ballistic researches and also explained that our silence on the aforesaid speed possibilities had been due to a mere oversight in enumerating the many more remarkable features of the forthcoming photographic marvel.

Reducing the Supply

A cinematographer with whom I have been on speaking terms for some time—I put him in the business, in fact—made a suggestion which indicates to what depth even one of our craft may sink. He advised that inasmuch as we now use acetylene gas in transforming the negative image to positive in the Wonder Box we substitute some lethal gas for the acetylene.

"Too dangerous," I expostulated. "Some of the operators might get killed."

"That's the point I'm trying to make," says he. "Let some of these old fossils who ain't working anyhow go to work on the Wonder Box and when the gas leaked somewhere they would be out of their misery."

For fear he wouldn't find it soon enough, I showed the dastardly villain where the door was. I am getting along in years myself and naturally I resented this attempt to revive the technique of that old scoundrel Doc Osler.

Suggestion a Dud

The suggestion, which came as near winning nothing as any of them, was from a producer—one of the big ones at that. For obvious reasons I cannot mention his name. He stated frankly he was not competing for a prize, but inasmuch as so many miraculous achievements were being perpetrated in the world of mechanics today he had been led to hope for a way out of a dilemma which had confronted him and his colleagues for many moons.

"If you can add a device to your camera," said he, "I have no idea how it can be done, but if it is possible not to photograph certain people in a picture then the producers'

troubles will be over and your fortune made."

Strange as it may seem, George, the producer had mentioned a matter not altogether foreign to previous contemplation on my part. The producer's reasons for wanting a film non-sensitive in certain regions were somewhat different from mine, however.

To prove his sincerity, no doubt, this official went on to explain why such a camera feature would be desirable or useful to a producer.

Alibi for Producer

"All of us," he said, "have one or more so-called stars on contract who for one reason or another may not be cast in more than one picture in twelve months. The weekly salary, however, of \$10,000 or more accumulating in the meantime adds \$400,000 or \$500,000 overhead to the next picture they appear in.

"If this custom continues, we are ruined," declared this official. "Make a camera that will not register these stars on the film," he pleaded, "and every studio will make it standard equipment. All we will have to tell them then will be, 'We can't use you. You won't photograph.'"

"If you can make it a camera that won't photograph anybody who wants more than \$1000 a week, SO MUCH THE BETTER!"

Of course I felt highly flattered at the gentleman's proposal to make us the goat and said so.

Please reserve double page in International Photographer for the next twelve issues to carry announcement extraordinary. Some time during the coming year we expect the Wonder Box to make its debut, but if copy does not reach you before closing forms on any issue you can sell space to anyone but George Mitchell or Joe Dubray or Snyder and Moreno. Better include Johnnie Jenkins also. Thanking you for the many past favors, I am,

Very truly, JOHN LEEZER.

Norwegian Invents Process for Superimposing Titles

ACCORDING to a report from the Oslo office, says Trade Commissioner George R. Canty, Leif Eriksen, of the Norwegian branch of an American company, has invented a process for superimposing titles on film. A great improvement has been brought about by this invention, it is stated. Mr. Eriksen has patented his method and considerable interest has been shown in it. He has not as yet disposed of the patent rights.

It is understood the process consists of printing the titles on the film with a certain acid so that the printing appears in white, showing in white on the screen also. Of course, the film can be run through the projector in exactly the same way as before, as the printing does not interfere with it in any way.





Left, elephants getting under way. Center, Clyde De Vinna with elephant man armed with club faces enraged animals as they tear past his camera, Neal Harburger with still camera being twenty feet behind him. Right, In right foreground elephant has heard click of grinding concealed camera and walks over and after looking it over kicks it, putting it out of business. The animals are lined up preparatory to starting rush

Photographing Elephants No Picnic

So Discovered Camera Crew When Assigned to Shoot Synthetic Stampede Which Proved Lively Enough to Please All

WHEN a camera troupe sets out to photograph animals of size they do not expect a picnic. Neither did the crew from the M-G-M studio under Hal Rosson when it started out to put "Tarzan" on film. It did not, however, expect quite as much excitement as it encountered.

Among the delegated tasks was securing pictures of stampeding elephants, twenty of them, and to make it more interesting it just happened these particular animals didn't have to win any new battles. Already they had a reputation, established when in Canada they took it on the run and were away for two weeks.

In order the more realistically to secure the stampede, which incidentally represented the breaking out of bounds of the big fellows in order that they might go to the rescue of the imprisoned Tarzan, it was planned to limit the force of the run to about 100 yards. When the dust finally had settled it was noted the distance was nearer a half mile.

Clyde De Vinna and William Snyder among others were so placed as to record the frightened animals coming into the camera. They found the experience adventurous enough to last them for some time.

In that group of elephants lined up between the two trees as shown in one of the stills one of the animals in the foreground has discovered a clicking camera a few feet away and puts it out of business with one whack of his trunk. The animals are exceedingly curious. If near a camera cage when things are quiet one of them will run his trunk all over and around it in the effort to learn what the contrivance is all about.

About a week was spent with the elephants and about the same length of time had been scheduled to take care of the hippos, five of which were released into a sizable lake. The lake was about a half mile long and the same distance wide, with a convenient cove properly and securely wire fenced.

Startled Fisherman

About three minutes were required to get the hippos into the lake. Getting them out was another matter. Three weeks was the time. When the visitors decided to enlarge their horizon they made no effort to disturb the fence. They simply came ashore and walked around the terminal.

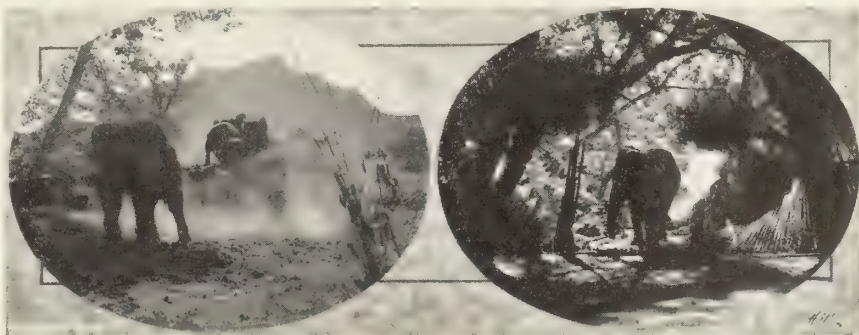
A member of the club from which the lake had been temporarily leased had not heard about the additions to his favorite fishing ground. That is he had not up to that moment when one of the big boys came out of the water alongside his skiff and snorted

with considerable enthusiasm. It was found necessary to take the member home.

One of the property men had an experience not dissimilar to that of the member. He did not know the hippos had hopped the fence, so to speak. When one of the big heads came out of the water and the jaws opened "props" just naturally froze. The hippo went down and came up on the other side. Still the man in the boat gave him no sign of recognition. Then the animal began circling the boat. The human came to himself and started rowing.

It was the first time the hippos had had a measurable degree of liberty since they entered captivity, and they were not inclined lightly to relinquish it. The refusal of a mother of a three months' old baby hip to come out of the lake resulted in the death of the infant.

The photographs printed on these pages were exposed by Neal Harburger, who had some experiences himself. He tells of a Ford truck which one of the elephants seemed to feel was in the way. One slap of a trunk did enough to the car to require a new fender and radiator.



Left, elephants tumbling over bank. Right, striking shot of animal coming through glade with dust and ruin behind him

CAN YOU AFFORD TO IGNORE IT?

A NEW order is coming into being in the motion picture industry. Now actors work with greater comfort...less fatigue. The director's load has been lightened. The cameraman is creating new standards in his art. The laboratory is turning out better prints. The exhibitor is getting better pictures.

The reason?...Eastman *Gray-Backed* Super-sensitive. It is this film which has caused the far-reaching changes in procedure. Upon *it* depend the new beauty, the new convenience, the new economy in present-day motion picture production.

If you are not yet using this revolutionary negative film, can you afford to ignore its startling advantages any longer?

EASTMAN KODAK COMPANY

J. E. Brulatour, Inc., Distributors

New York

Chicago

Hollywood



Cream o' th' Stills



*Photographed by
Alvin Wyckoff
in the
Canadian Rockies*

*The lake in its clear transparent depths
Reflects Nature's moods;
The mountains, immutable and still,
Her infinite solitudes.*

*Verse by
Berenice Conner.*



Cream o' th' Stills



*Alexander Kahle
brings down from
the high Sierras
this flash of
a timid creature
who maybe
sees that bone
across the way
and remarks that
he will take a
nut for his*



*William N. Williams
photographed this
cub mountain lion
after it had been
treed in Newhall,
twenty odd miles
from Hollywood,
and while the
youngster is
forming his own
conclusions as to
what has happened
to him*



Cream o' th' Stills



*An aristocratic
bowwow who feels
quite "doggy"
in the tile
and stucco
bungalow in which
Esselle Parichy
snapped him
over in Florida*



*Neal Harburger
catches a shot
of a hippo which
required a few
minutes to be
coaxed into
a lake and three
weeks' cajolery
to get him out.
He likes water.
The hay is
being held out
as inducement*



Cream o' th' Stills



Chalmer D. Sinkey, Chicago Daily News-Universal Newsreel staff cameraman, at Seattle, catches this shot of a dog team as it pauses on the high slopes of Rainier National Park to renew its wind.

Cinematographic Annual Presents

Varied Data on Motion Pictures

THE second volume of the Cinematographic Annual published by the American Society of Cinematographers is now available. With a total of 425 pages devoted to text covering 42 stories of interest to everyone seeking information on cinematographic progress and a pictorial section doubled in size, this annual is a valuable contribution to the craft it represents.

In the first article "The Cinematographer's Place in the Motion Picture Industry," by Frank Capra, the author asks a very pertinent question for which no suitable or logical answer has been found. He says:

"Every now and then some motion picture executive starts a movement to keep the name of the cinematographer off the credit titles of our films. Why?—is a problem that this writer has never been able to solve; for, in my humble opinion, no one—not even star or director—is more worthy or deserving of public credit for his part in making a picture than the cinematographer."

Howe Writes on Lighting

Lewis W. Physioc traces the motives underlying the ethical achievements of mankind in an article on "Cinematic Teleology" treating of the cultural impulses and benefits related to motion pictures.

The all important subject of "Lighting" receives interesting and instructive treatment by James Wong Howe, the cameraman who won laurels for himself and his craft in the filming of "Transatlantic." He brings out the fact that lighting has advanced from being only a physical problem to assume artistic and dramatic significance.

An illustration on Page 49 showing a scene taken during the making of "The Squaw Man" unfortunately perpetuates the error that Cecil De Mille made this picture and credited it to 1911. The facts are that Oscar Apfel made it in 1912 with De Mille on the sidelines as an apprentice, he never having previously had anything to do with pictures.

Some Contributors

Some idea of the scope of subjects covered can be gained by mentioning just a few of the articles and writers, such as, "Transmission Losses in Motion Picture Lenses and Their Significance" by J. F. Westerberg; "Aerial Cinematography" by Elmer G. Dyer; "Making Matte Shots" by Fred W. Sersen; "Improvements in Motion Picture Film" by Hal Hall; "Optical Printing" by Lloyd Knechtel; "The Evolution of Motion Picture Film Processing Apparatuses" by Joseph A. Dubray and "Making Tests with a Small Camera" by Jackson J. Rose.

The last fifty pages of the book are devoted to "Useful Facts and Formulae."

The cooperation necessary to ac-

cumulate data representing many years of technical education and practical application as well as painstaking experiments in research endeavors between the covers of one book for the benefit of an entire craft is fittingly acknowledged in a foreword of appreciation extended to those whose combined efforts have made this volume possible.

St. Claire and Dr. Meyer

Succeed Charney at Agfa

Succeeding C. King Charney as head of the west coast business affairs of Agfa Raw Film Corporation on January 1, will be E. M. St. Claire, who will continue as head of the Los Angeles branch of Agfa-Ansco Corporation.

At the same time Agfa will establish on the west coast a technical service bureau under the direction of Dr. Ing. Herbert Meyer, a technician of authority, formerly of Germany and recently of Binghamton.



666 CHICAGO 666



Apologizin Public

I OPEN up this month by publicly apologizin for a story I writ up a few spasms ago. You know how I mentioned Emilia Montemuro was gaga about a Postal telegraph operator down in Akron—well—it jest goes to show the power of the press sometimes.

How wuz I to know by the time it wuz published Monty would be staring fishy eyed at another dame . . . and here's how it all happened. You know how when the worthy president opened up his own celluloid mill he hired one of them Ziegfeld front row chorus as high power sekeytaries.

Well, now, Monty went haywire the minnit he lamped Mr. David's little Miss Information and right away forgot all about Akron, and jest about the time he is goin good on the hearts and flower music to the little brunette in David's film emporium the new honey lamps my story about Monty Don Juaning down in Akron.

(David has a high class reception room in his joint, where he keeps all the latest magazines, and since the

In Focus—In Spots!

By Fred Felbinger as
The Sassiety Reporter

International Photog. is the best published it would be there!)

Monte Is Surprised

Well, the little lady picks up the International Photog. one day and of course she turns to my newsy page and all of a sudden she spies the paragraph which makes her think maybe Monty ain't doin right by little Nell.

So that night when Monty rolls up to her home-fires with the bag of gumdrops and the vaseline on his hair he thinks he has hit a eskimo igloo instead of the home of the Mid-winter's night dream.

So in case the lady should see this I jest wanta say Monty was a victim of my news snoopin and that Akron one was all over when Monty walked into David's joint.

I also wanna say that Monty is mighty bugs about the new little friend. I unnerstand he has even improved the eyebrows quite a bit and puts on a clean shirt every day now . . . Boy, that's love! . . .

SIX-SIXTY-SIX

Tuff Is Right

Things are pretty tuff for some of the gang when the ball and chain goes home back east to visit Mama. Irv Korenman, our newlywed, started to miss the usual mornin ham and eggs when his new war department went home for the holidays, so he hires himself a high class cook by the name of Gleason as head kitchen mechanic. Gleason when he ain't cookin is a high class noise collector for Eddie Morrison's film foggin machine.

Well, Gleason gets up early every mornin to make the coffee pot boil over on Mrs. Korenman's nice new enamel stove. Also if Mrs. Korenman doesn't get home soon the sink is gonna break down from the weight of them dishes Phil is usin in the practice of his cullinary art...

SIX-SIXTY-SIX

Morrison Dolls Up

Here is a picture of what the well dressed cameraman will wear this winter. Mannequin Eddie Morrison, the Beau Brummel of the tripod jugglers, just had his latest winter suit imported. The suit comes with two pairs of pants, but Eddie only has one

pair on account it ain't been very cold yet here this year.

There ain't no pockets in the coat account cameramen ain't needin 'em this season because of the depression. The mittens are especially built to be worn in speakeasies, as they insure a better grip on a stein and also are very useful when its time to buy a drink as they is mighty unhandy in gettin change out of your pocket.

This is a big help for cameramen what is trying to save up enuf dough to buy a little woman a new coat so's she can keep warm this winter also.

Eddie didn't buy any winter shoes, as you can see in the pitcher he is plannin on runnin around in them white wool socks awhile, and then when he wears the bottom off of em he will use em for spats later.

Sound-proof Cap

The cap is soundproof and helps a lot while listenin to your noise ketcher tell you how to shoot the next scene. This is strictly the last word in cameraman's get up. However, please excuse the equipment Eddie is posin with in the pitcher.

We had to make the pitcher in a hurry and couldn't find a modern sound movie groan box. For the information of cameramen who might be new in the game the box Eddie is posin with in the pitcher is a rare ole relic of the days when cameras wuz cameras and before a guy needed a derrick to move em around.

It was called a Ak-ley and you actually had to turn a crank to get a pitcher...buttons wuzn't heard of in them days of pitcher takin. They wuz considered the heaviest thing ever built, but that wuz before the movies started to groan—also cameramen's backs from the weight of the sound boxes.

They wuz one-man cameras and did not need the help of a highly educated sound engineer to make a scene, but like all good things they came to an end.

SIX-SIXTY-SIX

Brickbats

Jest can't wait to tellya: Prosperity has again hit Bob Duggan, the lightin maestro. Saw Bob hangin up agin a bar in one of the local speaks so the lights must be shinin again over Bob's way...Have you heard about Lipperts operation yet?? Cost Lip 18 pounds of bonbons the first week he was out in the pill pushers house what with all them blonde and brunette nurses dashin in to say howdy. Lipp wants to go back now, they wuz so nice to him...Charlie Ford



Eddie Morrison

swung the ax and it hit Herbie Chung this time and Herb hies back to servin chop suey...Phil Gleason and Ralph Saunders sportin two new coeds—high school coeds, I finds out when I check. The height of sumpin or other...Red Felbinger sittin in his office readin International Photog. and laffin hisself silly over the Sassity Reporter's column...Charlie Goss sportin a new skimmer, a la rabbi style...Sid Stern moanin about end of football season—and no mo' specials for his lab...Jack Barnett is so-loing wunst again. His sugar has went sour on him, I hears—Bull Philips sued a guy for wreckin his high power benzine buggy and lost and now guy turns around and sues Bull. Aw, well, turn around's fair play, Bull, anyhoo...Red Kuersten shows up draggin a camera around, all dolled up in ridin britches, boots, mackinaw. But whyinell dontcha turn your cap backwards, too, Red?...Prexy Charlie David all dolled up in what he calls a "pink eye." Honest, now, Charlie, the Mrs. didn't throw and hit it with sumpin?...Urban Santone arrivin in Chicago and yellin about no reception. Listen, Urban, brass bands cost money nowadays...Lippert sportin collegiate benny. It's a swell looker. Cost \$18. Wuz along when he bought it. The guy what sold us the holiday booze last year is back. Lasts year's wuz punk. Claims this is twice as good, though. So's his price...Which reminds me...HEP!—HEP!—HEPPY NOO YEAR.

New Zealand Theatre Hit by Bad Economic Condition

UNLESS economic conditions show a decided change for the better within the next few months, says Trade Commissioner Julian B. Foster of Wellington, many of the small motion picture houses in New Zealand appear likely to be forced to close their doors.

The attendance on regular week nights is down tremendously. It is only on Friday and Saturday that there is any semblance of a crowd.

Many theaters have been reducing their prices in order to stimulate business, but without effective results.

American films continue to dominate the market, but there have been slight increases in the British films brought in this year. The majority of films recently imported from Britain have been of a decidedly better quality than those which have been exported hitherto.

German Product for Season Estimated at 200 Subjects

ON THE strength of the four months of the 1931-32 season that have just elapsed, as of October 31, the trend of development of the German film industry may be examined. The following figures are now available:

Films trade—shown.....	51
In hand or completed....	53
Promised	60

German production for the current season is, therefore, estimated at 160 to 170 films. The above figures do not

include foreign films, not even when such are German dialogue films, but comprise films produced in Austria and already released on the German market. Together with foreign films, it is expected the total available number of features will amount to about 200.

Colombia Increases Duties

A recent presidential decree from Bogota increased the import duties on talking and silent motion picture films from 80 centavos to 1.60 pesos per kilo; and on phonograph records, which include the discs used in sound-on-disc talking films, from 20 centavos to 2.50 pesos per kilo. Accordingly, it is advisable for American

film producers, when shipping films to Colombia, to send sound-on-film talking films as they can thus save the very high duty imposed on discs.

Promoter Plans New Company

One of the Bogota newspapers, El Espectador, reports a company is being formed to produce talker films in Colombia, with headquarters in Bogota.

Senor Cuellar Chaves, the promoter, recently returned from Hollywood and claims to have the necessary staff and equipment ready to bring to Bogota as soon as he can arrange financing. However it is believed he will find it impossible to secure the necessary financial backing.

For Quality Lighting



Type 324—24" Integral Inkie

Use the products of

If It Isn't An It Isn't An Inkie.

MOLE - RICHARDSON, INC.

941 SYCAMORE AVENUE, HOLLYWOOD

Connoisseurs and Bookmen Assemble at 548 Flagler

By ESSELLE PARICHY

ON WEST Flagler Street in Miami Number 548 is just a number to most of Florida's annual influx of tourists, but to the book-lover and connoisseur of rare and first editions it marks the most unique shop in America.

Here one finds cascading volumes gracing the shelves with history, romance and adventure from the pens of famous old Masters lost to the present-day memory.

Here the rare essence of thought permeates the atmosphere and lends itself to complete refinement.

In this unusual book emporium the walls and ceilings are covered with original maps out of early pages of history, and around and about the place are scattered, in artistic profusion, museum pieces proclaiming the glory of far-off lands . . . French, Egyptian and Cambodian antiquities mark time in perfect orientation, while in a secluded retreat an exotic Buddha from out of a Burmese Temple sits and gazes in silent perspective on it all.

Let us get out the old spectacles and read the titles of some of these old tomes, out of whose yellowing pages immortal lines leap like dream satyrs to gambol upon the mind of the book enthusiast . . . Look, here is the Nirvana of the bibliophile . . . a small pamphlet, yet a jewel worth its weight in gold, for it is "Tamerlane," Edgar Allen Poe's "Tamerlane," written in the year 1827, in the poet's sixteenth year and valued at \$7,500 . . .

Here we find "Nova Britannia," the earliest known pamphlet on Virginia, published in London in 1609 and worth \$5,000 . . . and yet another old volume, a "Treatise of Gauging," owned and studied by Scotland's Peer of Verse, Robert Burns, with his marginal notes and upon the fly-leaf a letter penned by his eldest son.

Scouting for Books

The lengthy accordeonated script we see over here proves to be a two-hundred-year-old copy of a Burmese Bible printed upon a pithy substance extracted from bulrushes of the River Nile.

Presiding over these archives of literature Edward White, the owner, is indeed a man of scholarly personality, possessing the superb narrative ability to infuse interest even in the duller when he describes the priceless works in his possession.

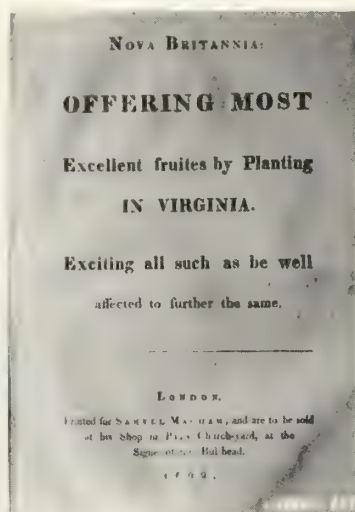
The experiences in procuring these treasures he relates with the verve of



Edward White presides over archives of literature



In a secluded retreat an exotic Buddha sits and gazes in silent perspective on it all



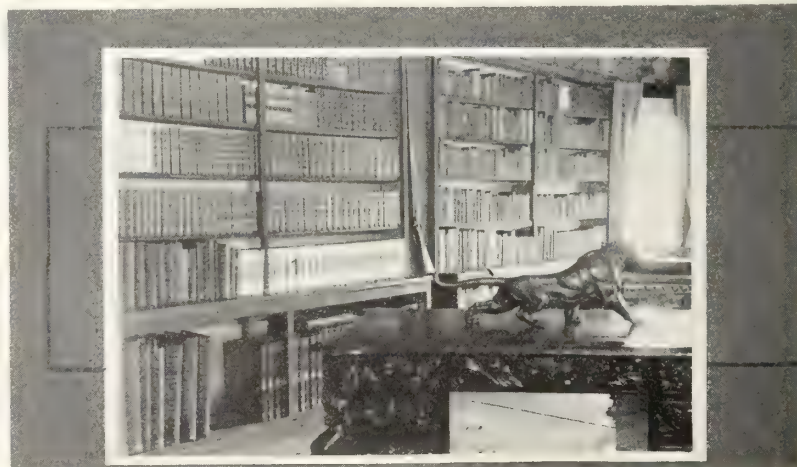
This earliest known pamphlet on Virginia worth \$5,000 was printed in London seven years before death of Shakespeare

a true scribe that springs and scrolls the imagination. I have seen a dozen czars of West Street, their minds filched from the ticker-tape of commerce, deeply buried in the cemetery of concentration while he unraveled his colorful yarns . . . but let us have Mr. White tell you right here a few excerpts from his interesting sagas in his quest for the elusive first edition editions that have lain unappraised in the dust of forgotten years:

"In these days of intensified interest in every kind of sport and contest I find myself appreciating more and more the thrills and adventure of my chosen career. In the same spirit my friends sally forth with a bag of golf clubs, a rod and reel or gun, I go out on a rare book scouting tour.

Goes Ahunting

"This past summer while on one of the hunts I had occasion to stop in the little city of Greenville, South Carolina, where I called on a lady to look over a collection of old books which had been relegated to an obscure corner of the attic. "The first book I picked up was Carver's Travels Through the interior of North America, worth \$50; the next one was



In complete refinement volumes of famous old masters grace the shelves of this unique book emporium



Clos



Furniture of Louis 14th era lends a French touch to the ensemble of antiques



Roman vase about 1320 period

William Bartram's Travels Through North and South Carolina, Georgia and Florida, dated 1791, worth \$35.

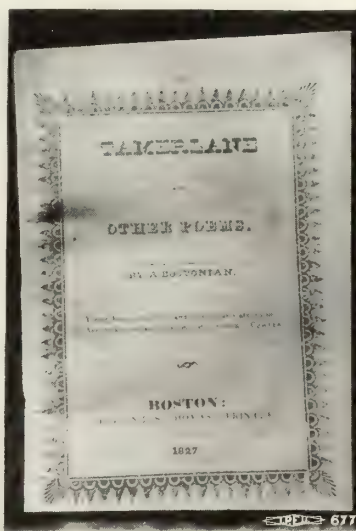
Bargain Has New Meaning

Without looking further I asked her what she wanted for the lot (about seventy-five books) and she informed me that she was not aware of the value of these books and would not sell for less than \$25.

I bought them, had them packed in a carton and placed in my car, and dismissed the matter entirely from my mind till I arrived in Miami. Imagine my amazement when looking over my purchase I discovered encased in a wooden box the rarest of all American rarities, a first edition of Edgar Allan Poe's "Tamerlane" in perfect condition.

On this same trip I had the good luck to pick up the first book (as far as I can determine) on aviation to be printed in America, and the first patent issued for an aircraft of any kind, dated 1825. This book and patent is the work of the well known Citizen Genet, who became so unpopular in America because of his activities here in behalf of the French Revolution.

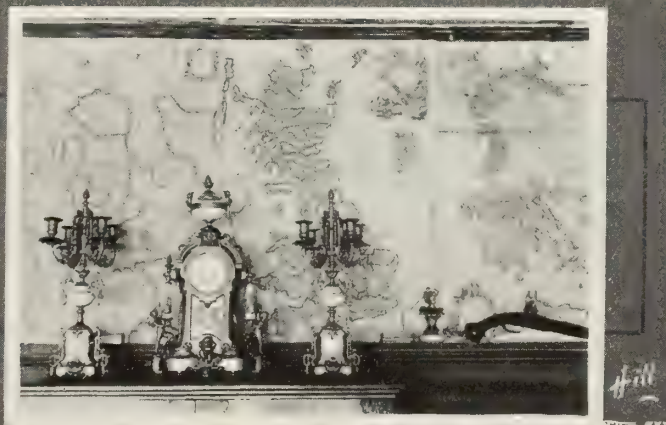
"During my thirty



First edition pamphlet of Edgar Allan Poe's "Tamerlane" worth \$7,500



Buddha



The walls and ceilings are covered with original maps out of the early pages of history

Miami Holds Outstanding All-American Unique Shop

years in rare book collecting I have made and held to one fast rule: to call whenever I receive a request to do so. This rule paid me well several years ago, when I was asked by a lady to call at her home and look at a very rare book.

"Upon arriving I decided that no book of value could possibly lie awaiting my attention in such a poor dwelling, as it was nothing more than a shack. I was about to start my motor and drive away, when the little old lady appeared in the doorway, and not wishing to appear impolite I entered and found to my surprise one of the greatest finds—the complete works of Josephus and printed in 1477.

"It is one of the only five allowed to be printed by authority of the Crown and Church and the only one of the five that is illuminated. The book is now proudly displayed in the New York Public Library.

Comic Relief

There are many instances of comic relief which brightens up the sometimes heavy atmosphere of my calling. One day a man entered my store and asked if I would be interested in an antique that he had.

"I told him I would be interested in seeing it and he laboriously pulled from his pocket a small parcel, which appeared to lie wrapped in several thicknesses of printed matter.

"The rare antique was worth about 3 cents, but the wrapper proved to be a very rare pamphlet. I bought the parcel for \$1 and after learning that he valued this antique as a pocket piece I returned it to him keeping only the wrapper. The man left my store thinking me demented, in wanting the old paper wrapping, but I later sold this wrapper pamphlet for \$250.

"Another amusing incident concerns a client on the west coast of Florida, who submitted a list of books to me which I could readily see I was not interested in. However, partly because of her persistence and partly because I enjoy motoring, I made the journey, and sure enough it was just as I expected to find—nothing of value to me.

"I was on the point of leaving when I noticed an old pamphlet lying in the dust of the top shelf. I asked her what she wanted for it and she graciously replied that I could have it as a gift since it was of no value. She seemed so disappointed in not being able to dispose of her collection that I paid her \$30, taking away with me

thirty books that I had no use for along with the pamphlet that piqued my curiosity, never having seen it listed.

"I later sold this pamphlet to a New York dealer for \$2500, who in turn sold it to one of his customers for \$5000. Even this was not the zenith

of its worth, for I afterward learned a ten-thousand-dollar offer was refused for it."

This all goes to prove that there is romance and high adventure in bibliomania, and no line of business more charmingly demonstrates the fact that "knowledge is power."

RCA Photophone Recording Complete Sunday Evening Church Services

FOR THE purpose of demonstrating the possibilities of sound motion pictures in connection with religious observances a complete church service for the evening worship has been recorded at the studios of RCA Photophone Inc. in collaboration with Homer Rodeheaver, music director, who for many years was associated with the Rev. Billy Sunday.

Assisting Mr. Rodeheaver in the first of a series of similar services that will follow this initial undertaking were Dr. Charles R. Erdman, professor of practical theology at Princeton University and pastor of the First Presbyterian Church at Princeton, N. J.; Dr. Daniel A. Poling, editor of the Christian Herald and speaker for the National Youth Radio Conference, and the Westminster Choir of forty-two members of Ithaca, N. Y., under the direction of John Finlay Williamson.

Palatial Interior

At an invitation showing attended by a number of church dignitaries, representatives of the press and others, which was held in the private theatre maintained by RCA at 411 Fifth avenue, New York, the service was reproduced on the new portable reproducing equipment: Processional, Westminster Choir; selection, choir; congregational hymn, led by Mr. Rodeheaver; scripture reading, Dr. Charles R. Erdman; selection, choir; solo, Miss Lorene Hodap; sermon, Dr. Daniel A. Poling; selection, choir; benediction, choir.

The interior of the imposing Riverside Church in New York City was

shown at the opening of the picture with the exposure slowly dissolving into a scene of the vested choir and Dr. Williamson.

Reading of the scriptures by Dr. Erdman, the sermon by Dr. Poling and Mr. Rodeheaver's voice as he led the congregational hymn were exceptionally clear and distinct, while the several renditions by the choir were well recorded and just as faithfully reproduced.

It is the intention of Mr. Rhodeheaver, for whom the service was recorded by RCA, to give the picture extensive circulation. He recognizes that the sound motion picture is destined to become an important factor in connection with future religious services.

Another service will be recorded within a short time under Mr. Rodeheaver's plan to induce many other leading ministers to record their sermons for the benefit of the millions of churchgoers who would otherwise be unable to see and hear them.

"To my mind the sound motion picture is the greatest medium that has been conceived by which living personalities can be transported to the far corners of the earth," said Mr. Rodeheaver. "Millions of people have heard many noted church dignitaries over the radio, and while they have enjoyed hearing their voices and the lessons they taught their presence has been lacking.

Boon for Shut-Ins

"Now we can bring those and other famous personalities into the church or the school or the home through portable reproducing equipment.

"We can take them into hospitals and institutions that care for thousands of shut-ins who heretofore have been denied this worth-while privilege.

"It is not our purpose to supplant the existing systems of religious observance but rather to supplement the work of ministers by presenting special programs for their evening services. We believe, in addition to presenting speakers of international reputation both in the pulpit and upon the lecture platform, that we will be able to introduce entertaining, inspirational and educational programs that will be welcomed by congregations in all communities.

"Having been active in church work for nearly a quarter of a century and having during that time come in contact with a multitude of other workers, I am convinced that our plan is practical and that it will help to increase the attendance at evening services. No better method to bring this much-to-be-desired condition about has come to my attention within recent years."

Mr. Rodeheaver will conduct a number of demonstrations in Philadelphia and Baltimore and then return to New York.

One of the possibilities for film of this character is for Sunday evening use in residential neighborhoods either by an exhibitor employing it as an added feature or by a minister who finds competition with a keen exhibitor is thinning his congregation. It will be interesting to see how the new idea "catches on."

Soviet Film Industry Faces Deficit and Reorganization

ACCORDING to the Frankfurter Zeitung, a leading German daily, the Soviet Russian film industry is facing some very disturbing figures. The past fiscal year is reported to have closed with a considerable deficit. Only 63 per cent of the feature film and 77 per cent of the educational production program have been released. Production costs exceeded previous estimates by 1,500,000 rubles.

As a result of the recent reorganization of the State film organization 22 per cent of the staff was discharged. On the other hand only 40 per cent of the cinema operators needed are available.

Exhibition in Prague

From March 13 to 29 next a motion picture exhibition will be held in Prague. It will be the first of its kind in central Europe. The exhibition is receiving the support of local producers, motion picture players and theater owners.

The Board of Governors of the Society of Motion Picture Engineers has voted that the Spring Meeting of the Society of Motion Picture Engineers shall be held in either Washington or New York City, with a tentative date set for May 9 to 12. Choice between these two cities will be made by the members of the Society and



Westminster Choir of Ithaca, N. Y., with Homer Rodeheaver, left centre, and Dr. Finlay Williamson, as they took part in an evening church service recorded in a sound motion picture by RCA Photophone, Inc.

Just What Is This Filter Factor

More Important to Understand What a Filter Is and What It does and Why Than How Much Exposure It Involves

By EMORY HUSE AND GORDON A. CHAMBERS
West Coast Division, Motion Picture Film, Eastman Kodak

THE introduction of panchromatic films into the motion picture industry necessitated a greater use of and demanded more knowledge regarding light filters. The special information desired relative to filters was the simple term referred to as the "filter factor." It is the purpose of this article fully to define the term and present tables showing filter factors for Eastman panchromatic films.

Filters are supplied in the form of gelatin film as such or cemented between two pieces of optical glass.

Facts About Light

A greater understanding and appreciation of filters will be had with a greater knowledge of some of the facts concerning light. In the present day motion picture practice two basic types of light sources are used, artificial and natural.

Under the artificial head comes those sources using tungsten (Mazda lamps) and those using carbons (flame arcs). The natural source of light is daylight, including sunlight. The present day types of panchromatic film, especially the supersensitive, are self-filtered, and accommodate themselves to artificial light without the use of light filters except in the case of color photography.

This is an intentional phenomenon, inasmuch as the greater percentage of scenes "shot" in motion picture production are made under artificial sources of light.

The use of filters, therefore, is limited almost exclusively to exterior black and white photography. It is not desired to convey the impression that filters are absolutely necessary in exterior photography, but their proper use greatly enhances the results. It is interesting to know why this is true. The reason is bound up within certain physical facts contained under the general heading of light.

Examining Light

With the aid of a spectroscope, an instrument in which light is examined after being passed through a prism, light can be analyzed into its component parts. If the original source of light was "white" the various colors composing it will be seen through the spectroscope merging into one another in a continuous band, but if

the light is colored there will be breaks or absorptions in the band.

Filters produce this latter result, and it is for this reason that white light looks colored when examined through a selectively absorbing filter. Both daylight and tungsten can be considered white light in the general sense of the term in that they both show, upon spectroscopic examination, a continuous band of merging colors extending from the visible violet through the spectrum to the limits of the visible red.

However, although these two sources can be considered white light, they are not identical because their relative proportions of certain colors differ. Daylight is considered white light in the broad sense of the word only.

Wave Lengths of Light

Just as in sound we have notes of different frequencies, i.e., so many waves per second falling on the ear, so with light we have different frequencies of vibration falling on the eye.

Light is considered a wave form of motion. Since the velocity of light, 186,000 miles a second, is the same for waves of different frequencies, it is clear that waves of high frequency will be of shorter wave length than those of low frequency.

Experiment will prove that the wave lengths of blue light are shorter than those of green light and that both are shorter than red light. Figure 1 shows the relative length of the waves corresponding to the various colors, the diagram being drawn to scale.

Since there is a definite relationship between wave length and color, a scale may be made in which the different wave length numbers correspond in position with the different colors in the spectrum. A scale of this type is shown in Figure 2.

The numbers representing wave length are expressed in terms of millimicrons, one being equal to 0.000001 millimeter. Figure 3 shows actual spectrograms made photographically of Eastman type two and supersensitive films expressed in terms similar to those described

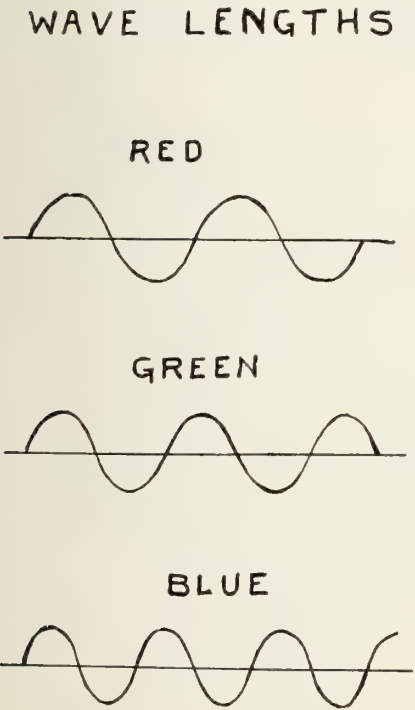


Figure 1

It is more important to understand what a filter is, what it does, and why, than it is to know how much exposure is required when a filter is used. To that end a brief discussion of filters is in order.

Light filters could be called "light transmitters" or "light absorbers," but the word "filter" is applicable to both transmission and absorption in that it selectively filters out the undesirable light and transmits that which is desired.

Filters are prepared from organic dyes which have been especially selected for this type of work. They are made by coating gelatin containing a given weight of dye upon prepared glass and, after drying, stripping the gelatin film from the glass.

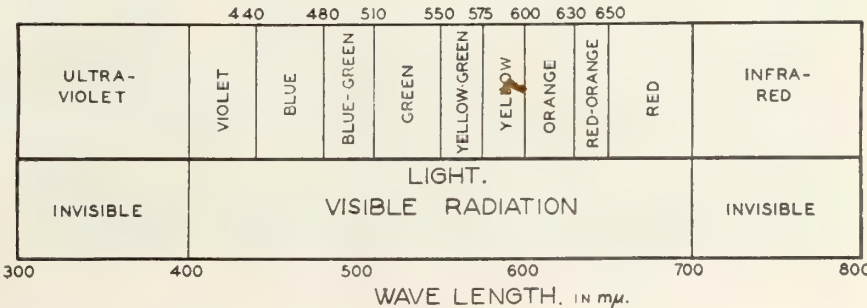


Figure 2

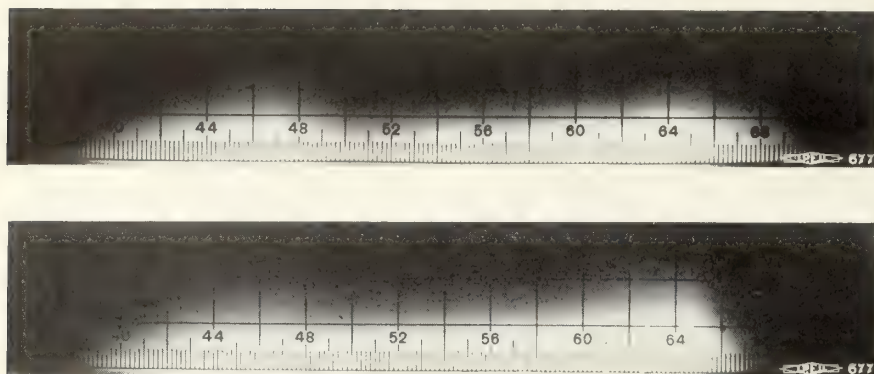


Figure 3—Upper spectrum, Type 2; lower, supersensitive

above. These spectrograms show the relative sensitivity of these emulsions to various wave lengths.

Filter Transmission

Up to this point consideration has been given to light and wave length and film sensitivity. Filter transmission will now be discussed.

In Figure 4 is presented what is termed the spectrophotometric curve of one of the Wratten light filters, No. 58. This curve expresses the characteristics of the filter in similar form to that shown for the films in Figure 3.

The coordinates of this filter curve are wave length and density (or transmission). Density is defined as

$$D = \frac{I}{I_0}$$
 where I is the common logarithm of — where

T = transmission, so that a density of 1.0 corresponds to a transmission of 10 per cent, a density of 2.0 to a transmission of 1 per cent, a density of 3.0 to a transmission of .1 per cent, etc.

Referring to Figure 4 it will be seen that at wave length 520 this filter has a density of a little less than 0.3, which is the logarithm of 2 so that at this point the filter transmits rather more than one-half the incident light.

At a wave length of 580 the filter

has a density of 1.0 and therefore transmits 10 per cent of the light at this point and also at the other side of its transmission curve at approximately a wave length of 490.

Similarly the transmission drops to approximately 1 per cent at wave lengths of 480 and 615. Transmission in the ultra violet beyond wave length 330 will be eliminated by glass in cemented filters and lenses, as glass absorbs ultra violet below this region.

Exposure Factors

With a knowledge of light emission, emulsion sensitivity, and filter transmission it is quite simple to determine the exposure (multiplying) factor of any filter for any emulsion for any source of light. The data presented in this article pertain to the two Eastman panchromatic films, daylight as the light source, and a series of practical filters.

The multiplying factor of a filter, or filter factor, is defined as that factor by which an exposure without a filter must be increased when the same degree of exposure is desired from the same scene when photographed through a filter on the same emulsion.

For example, if a filter has a factor of 4, then to use it and obtain a properly balanced exposure it is necessary to increase the exposure normally

given without a filter by that factor. Assume that the unfiltered condition is normal cranking speed, normal shutter opening, at a stop of f.8 in a standard motion picture camera.

The filter factor of 4, as previously mentioned, means that this stated exposure condition must be increased four times when using the filter. The usual procedure is an adjustment of the lens stop allowing speed and shutter to remain constant. To increase the aperture so that four times the amount of light gets through the lens means opening the lens to twice the aperture, which in this case would be f.4.

Sensitometric Determinations

Therefore, the same scene previously photographed unfiltered at f.8 can now be photographed with the filter whose factor is 4 by opening the lens to f.4. This reasoning of course is based upon the fact that the amount of light passing through the lens apertures varies as the square of the opening.

Bearing in mind all of the above facts the filter factors of several Wratten filters were determined experimentally on the two panchromatic films to daylight. This was accomplished by sensitometric determinations on the two films under daylight quality of illumination for both filtered and unfiltered conditions.

The factors represent the ratio of speed between the two tests. These sensitometric results were then applied practically in a camera and excellent agreement was found between the sensitometric and practical tests. These filter factors were then expressed in terms of lens stops and computed into tabular form in the manner shown in Figures 5 and 6.

It will be observed that these tables show the filters across the top, the filter factors across the bottom, while the extreme left hand column shows a series of arbitrarily chosen lens stops under the head "no filter." All values are expressed in terms of "f" values. The use of the table is extremely simple.

Suppose a given scene is to be photographed on supersensitive film, both unfiltered and filtered. Suppose the unfiltered stop to be f.5.6. Suppose further that the filtered exposure was to be made with the G filter.

Select in the first column under the heading "no filter" the value of f.5.6, project across the table in the line showing this value until the column headed G filter is reached.

Straight Shot Filters

At this point the value of f.3.2 is found. Therefore, the scene shot unfiltered at f.5.6 can now be shot filtered with the G filter at f.3.2 and equally exposed negatives will be obtained, although the filtered scene will show a different relation between the sky and foreground, due to the selective absorption of the filter.

It must be borne in mind that the values listed in Figures 5 and 6 are very accurately determined. Therefore, a lens stop nearest the value listed for any specific instance will undoubtedly answer in practical work.

The filters listed in the tables are

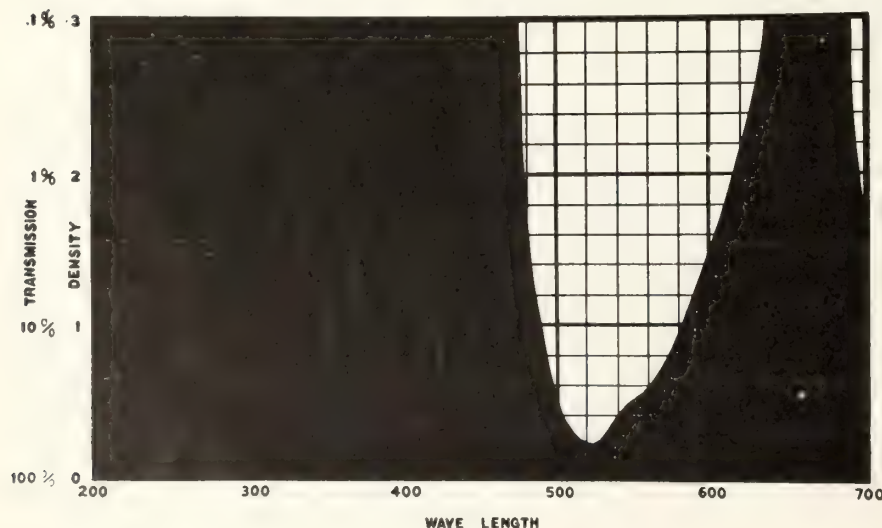


Figure 4



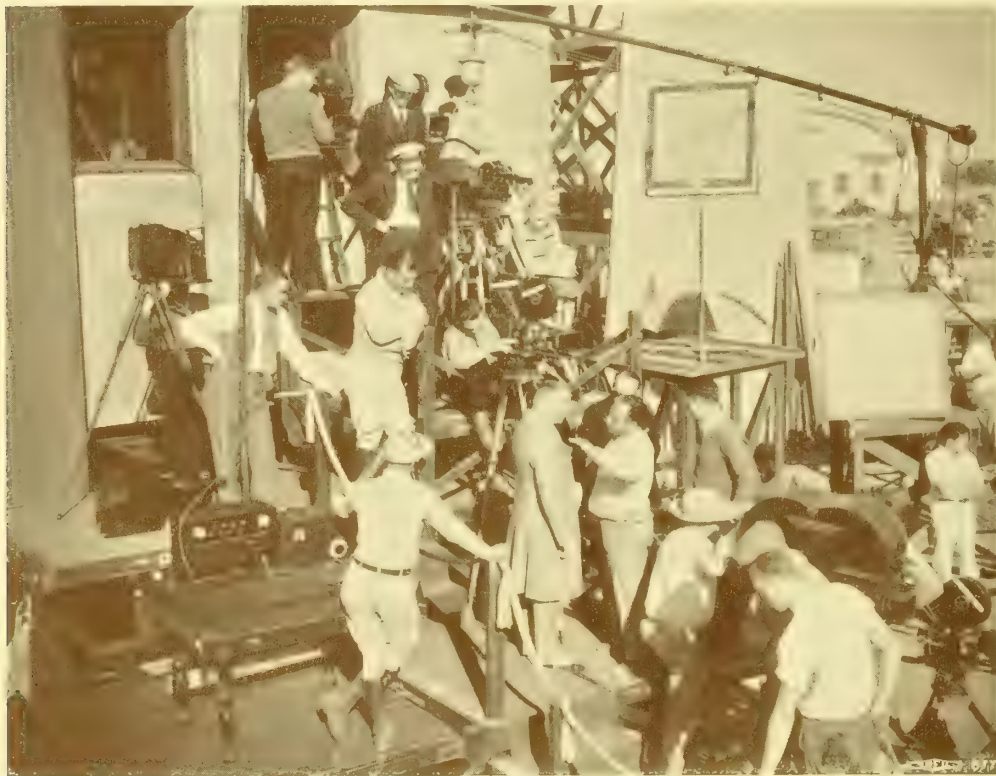
Cream o' th' Stills



W. J. Van Rossem plants his camera on the steps of Pebble Beach Lodge on the Seventeen Mile Drive, Monterey County, California. This is what it saw



Cream o' th' Stills



Director Paul Sloane in RKO's "The Lost Squadron" gives final word to Von Stroheim, who is posed as director in the picture being made. Photo by Fred Hendrickson



Charlie Chaplin in "City Lights" by side of park created in studio lot for the picture. The trees were synthetic or transplanted and required continual application of green paint spray—Photo by Edward B. Anderson



Cream o' th' Stills



*Showing an
elevator-camera
at M-G-M
with Edgar Selwyn
directing
Leila Hyams in
"Among the Married."
Photographed by
Clifton L. Kling*



*In Alaska
a shot is taken
of Carl Ben Eielson
(left), Will E.
Hudson, news man,
and Sir Hubert
Wilkins, explorer*



Cream o' th' Stills



Jimmy Manatt brings from the desert near Castle Hot Springs, Arizona, this striking example of the giant cactus

EASTMAN SUPERSENSITIVE PANCHROMATIC												
Filter Exposure Table for Daylight												
No Filter	Aero 1	Aero 2	3N5	5N5	12	G (15)	23A	A (25)	F (29)	ND 0.25	ND 0.50	ND 0.75
1.4												
1.8	1.6											
2.0	1.8	1.6								1.5		
2.3	2.0	1.8			1.4					1.7		
2.8	2.5	2.3	1.4		1.8	1.6	1.6	1.4		2.1	1.6	
3.2	2.8	2.6	1.6	1.4	2.0	1.8	1.8	1.6		2.4	1.8	
3.5	3.1	2.8	1.8	1.6	2.2	2.0	2.0	1.8		2.6	2.0	1.5
4.0	3.6	3.2	2.0	1.8	2.5	2.3	2.3	2.0	1.4	3.0	2.3	1.7
4.5	4.0	3.7	2.3	2.0	2.8	2.6	2.6	2.3	1.6	3.4	2.5	1.9
5.6	5.0	4.5	2.8	2.5	3.5	3.2	3.2	2.8	2.0	4.2	3.2	2.3
6.3	5.6	5.2	3.2	2.8	4.0	3.6	3.6	3.2	2.2	4.7	3.5	2.6
8.0	7.1	6.5	4.0	3.6	5.0	4.6	4.6	4.0	2.8	6.0	4.5	3.4
11.0	9.8	9.0	5.6	4.9	7.0	6.3	6.3	5.6	3.9	8.2	6.2	4.6
12.5	11.2	10.2	6.3	5.6	7.9	7.2	7.2	6.3	4.4	9.3	7.1	5.3
16.0	14.3	13.0	8.0	7.2	10.0	9.2	9.2	8.0	5.6	12.0	9.1	6.7
22.0	19.7	18.0	11.0	10.0	14.0	12.5	12.5	11.0	7.8	16.5	12.5	9.3
Factor	1	1.25	1.5	4	5	2.5	3	3	4	8	1.8	3.1

Figure 5

those used to the greatest extent in straight photography, filters for night effects and other unique shots are not included, as their use is for distinctly different purposes, and for such filters balanced exposures are not desired.

It would no doubt be of value if definite filters could be quoted as the ones to use in certain definite instances. This cannot be done as conditions under which filter shots are made vary tremendously.

It is therefore necessary for the cameraman to size up the situation and act according to the dictates of his filter knowledge. It must be remembered that to subdue a color a filter whose color is the complement of that to be subdued must be used, while to lighten a color a filter of the

same color must be used, which filter fully transmits the desired color and subdues the others.

It is hoped by the authors that the facts and data presented in this article will be of practical use to cameramen in motion picture production and make their use of filters easier and more effective.

Dollar Line Installs

C. W. Bunn, General Sales Manager of Electrical Research Products, announces that eight Western Electric sound system installations have been completed on seven round-the-world liners of the Dollar Steamship Company. Eight more installations on additional steamers of the company are to be completed in the future.

Australia Now Has Third
Regular Sound News Weekly

THE Australasian Films Limited of Sydney, one of the group of firms under Union Theatres control, reports Assistant Trade Commissioner H. P. Van Blarcom of Sydney has announced plans for the production of a weekly talker gazette.

This is the third Australian sound newsreel to be announced in recent months. Australian Sound Films of Melbourne in conjunction with the Melbourne Herald and other papers, has inaugurated a regular newsreel, and Fox Films Corporation Limited has recently announced an all Australian movietone reel.

Hoyts Theatres Limited, controlling or operating approximately 110 houses throughout Australia and New Zealand, has signed a contract for the opening program of Eftee Studios, an Australian film producing company formed about a year ago by one of the former directors of Hoyt's.



Elephant entertains in calmer moments
members of the "Tarzan" troupe

EASTMAN TYPE 2 PANCHROMATIC															
Filter Exposure Table for Daylight															
No Filter	Aero 1	K 1	Aero 2	K 2	K 3	3N5	5N5	12	G (15)	23A	A (25)	ND 0.25	ND 0.50	ND 0.75	ND 1.00
1.4															
1.8															
2.0	1.6	1.6										1.5			
2.3	1.8	1.8	1.4									1.7			
2.8	2.3	2.3	1.8	1.6	1.4							2.1	1.6		
3.2	2.6	2.6	2.0	1.8	1.6	1.4		1.5	1.4			2.4	1.8		
3.5	2.8	2.8	2.2	2.0	1.8	1.6		1.7	1.6	1.4		2.6	2.0	1.5	
4.0	3.2	3.2	2.5	2.3	2.0	1.8	1.4	1.9	1.8	1.6		3.0	2.3	1.7	
4.5	3.7	3.7	2.8	2.6	2.3	2.0	1.6	2.1	2.0	1.8	1.4	3.4	2.5	1.9	1.4
5.6	4.5	4.5	3.5	3.2	2.8	2.5	2.0	2.6	2.5	2.3	1.8	4.2	3.2	2.3	1.8
6.3	5.2	5.2	4.0	3.6	3.2	2.8	2.2	3.0	2.8	2.6	2.0	4.7	3.5	2.6	2.0
8.0	6.5	6.5	5.0	4.6	4.0	3.6	2.8	3.8	3.6	3.2	2.5	6.0	4.5	3.4	2.5
11.0	9.0	9.0	7.0	6.3	5.6	4.9	3.9	5.2	4.9	4.5	3.5	8.2	6.2	4.6	3.5
12.5	10.2	10.2	7.9	7.2	6.3	5.6	4.4	5.9	5.6	5.1	4.0	9.3	7.1	5.3	4.0
16.0	13.0	13.0	10.0	9.2	8.0	7.2	5.6	7.5	7.2	6.5	5.0	12.0	9.1	6.7	5.0
22.0	18.0	18.0	14.0	12.5	11.0	10.0	7.8	10.3	10.0	9.0	7.0	16.5	12.5	9.3	7.0
Factor	1	1.5	1.5	2.5	3	4	5	4.5	5	6	10	1.8	3.1	5.6	10

Figure 6

Cameramen Again Cross Equator

Travel Twenty Degrees North to Singapore on
Vanderbilt Yacht Alva, Now Well on Its
Way Home to New York

By **BOB BRONNER**

In letters to his father in Hollywood

*On Board Yacht Alva,
In the Arafura Sea, bound
for Timor Island and Java.
Sunday, Oct. 18, 1931.*

Hullo, Dad:

Thursday Island was the last place I sent mail from, and that was last Thursday. It is just as I wrote you, a small village island at the most northern point of Australia, on the Torres Straits, opposite the shores of New Guinea.

The island consists mostly of the custom house and is the depot for all the Great Barrier Reef traffic, which isn't much. The greatest occupation is pearl fishing. I could have obtained some very good pearls cheaply, but I suppose when I got to the States they would not be so cheap at that, for the import duty through customs would be high, perhaps five or six times more than I would pay for them here.

We checked out of customs Friday morning. All the boys on the ship were anxious to get their American cigarettes that were put under bond and sealed up with all other foreign goods at Brisbane. I had quite a supply of my own that I didn't declare through customs (oversight) and they would all borrow from me. I was nearly out myself when we hit Thursday Island.

We can get Old Golds from the mate for 68 cents a carton, which is cost price and duty free as we are using them outside the United States, so after being checked out we pulled up the "mudhook" and got under way again, bound for Timor Island and

Java. We expect to reach Timor Laut Island first, about 2 this afternoon. The sea is quite calm, not much roll or dip.

Anxious for Messages

Al and I are feeling fine and quite a bit enthused over our prospects of getting some good pictures in Java. We hear a great deal about many places before we get there, and taking advantage of that we feel a bit acquainted upon our arrival and prepare our equipment accordingly, which is all a great help and better than landing blind.

I sent you a radio last night and I expect you will answer before I finish or mail this letter. Every time I am called I think, "Well, there's a radio from my old pal, Dad."

I am naturally a bit anxious to hear from you, as your last radio to me was at Brisbane, Australia, and the mails are now taking a month to a month and a half to reach me, but when I get your letters they are usually four or five in a bunch, which gives me plenty of reading matter at night. So radio me often as you can, as I like quick word from you. Now that's **ORDERS** — understand, old top?

These three and four day trips from place to place are wonderful, as well as educational and interesting. Then to loosen our joints when we hit a port we go ashore and work: grind out what we feel the Commodore wants or orders, at the same time seeing the most wonderful sights we formerly only dreamed about or read

of in books. Now we really are learning how the other half of the world lives.

I never have any trouble getting to sleep, as the soothing roll of the ship seems to act as a sleeping potion. I expect when I return I'll be so used to being rocked to sleep you will have to do the rocking with one of your old-time lullabys. Remember, I said "lullabys," and not with a club. I can read your thoughts ahead, old deah.

We sighted land at 10:30 this morning and dropped anchor in the harbor of Timor Laut, a small island about 260 miles off Timor Island, at 12:30 today. We went ashore and shot stills of the village and natives.

Message from Home

Some Papuans, Javanese and Chinese; an all native island and no one could speak English, but great was our joy as we passed a hut we heard a phonograph playing, "Aloha Oa," the singing in English. The natives all seemed to like it although they could not understand it. As for us, we stopped and listened. It was like a message from home.

We saw our first real Javanese types today. All are very small and erect of stature. I stood among a few and had a picture shot of myself with them and it made me feel like a six-footer. I am inclosing the picture which you can see for yourself, but listen here, old deah, no wisecracking about it, see! I know you.

The old men and women practically have no teeth left; all decayed from eating betel-nut. Gosh, it is almost sickening to see them chewing that stuff. It leaves the mouth a very deep red, almost bloodlike, the teeth black, with them spitting all the time. The younger ones have all real good teeth, because they haven't started chewing the nut, I suppose.

Just received your radio in answer to mine. Attaboy! I was writing this letter when I got it. I got up and strutted around like an Australian kangaroo.

A marvelous thing, the radio. Here I am ten thousand miles away from you and can keep in touch with you all the time; in fact, in but a few minutes I can get a message from you or to you instead of waiting a whole long month and a half for the mail; eh, what, old deah?

10 P. M. same day.

Just finished developing the negs, all O. K. So to bed, a little tired, where the finest yacht in the world will rock me to sleep.

*At sea again for Timor Island,
Monday, Oct. 19, 8 P. M.*

Up anchor from Timor Laut Island at 8:30 this morning bound for Portuguese Timor, town of Dalli, on the north side of the island. The southern half belongs to the Dutch, Netherlands. It seems it is divided by a mountain range. One side belongs to



At Bimi in Sourabaya Bob Bronner is surrounded by natives

Portugal and the other to Netherlands.

We are headed in a very calm sea and running at half speed to get between two small islands that are not marked by beacons; a very narrow channel to navigate.

I have been up on deck getting my usual sun bawth. I look like a native now, so tanned up. Also seem to be gaining a bit in weight, which I don't want.

The weather is getting hotter every day as we near the equator, and is very hot below deck, so I do most of my work at night as the heat affects dark-room work and is not so good for it.

These khaki shorts I am wearing as you see in the picture are most comfortable. I think I'll start the style in Hollywood, especially in the studios.

Saturday, Oct. 24, 10 P. M.

Dropped off writing for a few days as there was not much of any special interest. We are now anchored at Lambok Island. We made a few stops at several of the other islands along the route, but nothing much to write about. If you will refer to your map you will find a whole row of small islands leading to Java.

Lambok Island is mountainous and also volcanic; in fact, all the islands about here are volcanic. One peak reaches over 12,000 feet. There are many various races here, which consist of Malays, Javanese, negritos and Papuans, also a tribe called Indonesians. The Papuans have crinkled hair. Around Timor and Timor Laut is a group of sixty-six little islands.

I was down in the darkroom all day, and when I came up to my room at 4:30 P.M. it looked as if a typhoon had hit the place. My clothes, bedding, suitcases, mattress, in fact everything was scattered about the floor, dropped over the sink and strewn in every fashion over the room.

I looked about with a wicked eye. The second mate swears he didn't do it and so does the electrician, but these rascals could look you straight in the eye and tell you the moon was purple. They certainly put one over on me, but believe me, not for long. Revenge, I swear, as I grind my teeth.

They threw cold water on my roommate and myself the other morning, so we retaliated by shaving the hair off the second mate's chest. Was he mad! Say, the air was red with flaming words. It's a wonder the ship didn't catch fire.

We only laughed at him and said, "Changee for changee," as the natives do when they want our old clothes and we want their trinkets. He later came down into our room and tried to get even, but we were prepared for him and when he sneakily arrived he got a good drenching of ice water. That cooled him off for a while. Oh, well, we got to have our fun, for when there is nothing special for us to do the nights seem terribly long.

Tomorrow we go to Bali Island, which promises to be more interesting. It is fearfully warm in the day time and ashore it is hotter than the place where the devil hangs out.

Friday, Oct. 30.

Well, dad, here I am again. Been busy as old heck. We were in the Island of Bali and a very interesting place.

Bali Island is close to Java, separated by a narrow strait, and volcanic. It, too, has some very high peaks from seven to ten thousand feet high. There are many inlets, reefs and shoals along the coast.

We are now on the Dutch side of Timor. It is a beautiful sight as one looks about at a distance at all these volcanic islands; some smoking and some extinct. They seem to run in a row between Timor and Sumba, between the Flores Sea and the Sumba Sea. Many crocodiles infest the shores of these islands and it wouldn't do to go in and take a swim.

We went into drydock at Sourabaya (how's that for a name—means "sore-head" in English I guess), Java, Wednesday. Al and I are now at Dejojki (another queer name), 200 miles inland from the seaport, and we are staying at a marvelous hotel.

The scenes are the most wonderful in the world; many Hindu temples; seems to be thousands of them. We shot pictures of the Hindu temples and native Javanese dances. It is a very beautiful country, but hot as the hinges of hades. All I wear is a shirt, khaki short pants and a sun helmet.

*Weltevreden, Batavia, Java,
Nov. 3.*

Al and I just finished a wonderful dinner at the Hotel Des Idies, from which place I am writing.

We have worked hard shooting pictures of the native life and customs and it is very beautiful in some places. We set the camera up in the back of a very large Packard and photographed street scenes from it. Gosh, but it was hot; 98 in the shade and the humidity was terrible.

The Hindu temples which I mentioned in my other letter were the most marvelous of sights. They were built like roof upon roof and many of them. Glittering in gold against the sun made them still more magnificent. We took many pictures. At one place

I got into a Hindu temple and shot a picture of the largest Buddha.

It was carved from solid rock and is over 300 years old. It was one of the most difficult shots I ever tackled, as it was all dark in there except for a small ray of light coming through a small door through which we had to stoop to get inside.

I propped the graflex up on a couple of rocks and gave it a good time exposure, along with hopes and patience, for it was such a marvelous piece of work I just had to get a good picture of it, come what may.

There have been very few photos taken of it, and these only flashlights. When the commodore got an enlargement of that Buddha picture he was more than pleased, for he had visited the temple and saw how dark it was inside and how difficult it was to shoot.

Intensive Cultivation

Here in Java I do not believe there is more than ten feet of vacant ground, for it appears every foot of ground is used for something to grow upon.

Rice fields, kapok groves, tobacco, bananas, coconuts, sugar, and I could ring off a whole list and then I wouldn't get it all, for no matter which direction you look you see a lot of Javanese working in the fields or walking along the roads with heavy loads on their heads. There are plenty of Chinese here, too.

The newer type of buildings are of modernistic construction, all very pretty and some of white marble.

Javanese Industrious

This hotel is a marvelous place and newly built. The next time you travel and stop at Batavia I will recommend the place to you. A tasty dinner, fine string orchestra and the elite of society. That's us.

Here, too, it is volcanic. This town was completely destroyed by volcanic eruption back about 1870, so I am told, but you would never think it to look at it now.

There are very many rivers, which like mostly all the tropical islands, overflow to swollen streams during



Bob Bronner in order to show the relative size of Javanese women is photographed with a quartet.

the rainy seasons, but during drouth they often dry up completely.

The dry season is from May to October, and when the rains come on in November then everybody is happy (except tourists) and the natives celebrate with a jubilee, for it cultivates and makes everything grow and look beautiful.

The Javanese themselves are a very industrious lot, and as I told you, are constantly chewing betel-nut. The younger ones seek and seem to desire education to improve themselves in everything they tackle.

There are many Mohammedans and Hindus here also. The Hindu temples are the most artistic to be seen anywhere.

I bought some more real Batik (native made cloth) very good pieces, also a Cress, a native royal dagger to go with your own collection of Jap swords. A carved bird of ox horn only cost me 75 cents Dutch, equal to 35 cents U. S. A.

As I told you I got caught up with my still developing work, but at present writing I am behind again, and have about ten dozen in the darkroom to be developed. I shoot them in port and develop at sea, weather permitting. Therefore I am never really finished in my work.

Al and I are seeing more of the world in this cruise than the rest of the crew or many of those on board, and although the work is hard it is all worth it, for as we fly around these ports and the interior with our cameras we see more than the ordinary tourist would see in a month. Wish we could have a month here as there is marvelous picture material.

Long Inland Trips

In our trip 200 miles into the interior and all over the native sections of Sourabaya, Solo, Dejokja or Dejokjakarta, as some call it, and running about Batavia shooting native life, old Hindu temples, etc., it took us just four days' time, and it was some speed at that.

I sent the last letter to you from Dejokja by way of air mail to England it should reach you before this one.

(Note: Both letters arrived in Hollywood in same mail at same time. No time gained. No doubt missed a steamer.)

Mrs. Gilks is meeting Al in Marseilles, France. I sure wish you could meet me there, too, and we would see and tour France together, for I am getting terribly lonesome for your company and companionship, you old blighter!

Our boat leaves here tonight for Sumatra and Singapore at 12, so I had better close, as I want to mail this from here to catch a mail steamer for the states or some European port where it will be transferred to the States.

I have got to hurry and get back to the boat as it is near 10 P. M. now and the boat is out in the harbor, twelve kilometers away.

All main towns in Java are about six to eight miles inland from the harbor. Why, I don't know, unless it is the fear of tropical typhoons.

In the China Sea, Nov. 5.

We are now in the China Sea bound for Singapore, from which place I will mail this. We expect to be there tomorrow afternoon. Since we left Batavia, Java, I have been so busy trying to catch up with developing the work we did there and in other places in and around Java that I haven't had time to take my usual sun bawth.

Java was an interesting place and we made the most of our stay there. We had our 16 mm. movies developed in Sourabaya and showed them to the Commodore last night on the screen while at anchor off Muntak, Island of Banka.

He expressed himself highly pleased with them, and we feel sure when he sees the 35 mm. or regular stock he will be still more pleased.

The weather here is hovering around 90 to 95 in the shade and very humid. I have been developing in the darkroom in chemicals at a temperature of 87 to 90 degrees and have had very good success in spite of difficulty in handling.

Al is feeling fine and is well liked by the Commodore and party.

The Commodore has placed all my still pictures in a large album and beneath each print the artist prints the place they were taken. It looks beautiful.

I have always wanted to see Singapore and it appears as though I shall some time tomorrow. I hope it is all I expected to find there. I have now filled my second dairy and also a large writing pad. I don't think I missed much in jotting down the things I've seen and the places we have been.

Still rolling along on the China Sea, Nov. 6.

We are now stopping to dredge a little bit on the way. Well, here we are in Singapore. Arrived at 3 P. M. today. The harbor is large and seems mysterious as I look through the heavy fog and rain that greeted us, as we came through the channel from the south. The whole harbor is overhung with rainclouds coming from the north.

Singapore Harbor

Sampans and bumboats are crowded all about the gangway in the rain, as we are anchored offshore, all trying to get our laundry and food business. I can now see the buildings through the fog, which has lifted a little. It is all very impressive.

The harbor is nearly filled with boats of every description, but mostly freighters from India, China and the East Indies. Some are just bobbing up and down in the water idly and not in use; others busy loading and unloading, a remarkable scene.

Al and I are going ashore at 6 P. M. to have dinner at the Raffles hotel. Upon our return to the boat I was overjoyed at seeing mail lying on my desk. I am now in bed legs propped up holding this pad and writing an answer to your letters. It made me very happy to hear from you.

One of your letters was dated Sept. 1; here it is Nov. 7, over two months, and I don't suppose you will get my reply until sometime in December. I

should have received it at Brisbane, but we left before it arrived.

I imagine there will be more of your letters following me, and after I get back home they will still follow and reach me at home where I can sit beside you and read them.

I also received the letter here which you sent by way of steamer through Vancouver. It also missed the boat at Brisbane and was reforwarded here. There is more mail coming in on the 9th and we will probably leave here on the 10th or as soon as we get the mail and then our next mail point will be Port Said, through the Suez Canal, which you so often told me about, and then to Cairo, Egypt.

Al and I had a great dinner at the Raffles Hotel ashore. We went there in a jinrikisha. It was certainly a novel experience to look down upon a trotting human in between the shafts where a horse ought to be.

It gives one that feeling like we were grown-up kids and another grown-up kid was hauling us about in a wagon, only this was a regular two wheeled carametta with a carriage-hood over the top and a pair of shafts.

It is small in size, and seats but one person. It likewise gives one a feeling that something happened to the pony and you had a man pulling the rig back, which is almost the truth only there never was any pony, but the coolie takes his place.

Fast Coolies

These coolies trot along for miles and miles keeping up a steady pace, barefoot, up hill and down dale, and wear only what I would call a pair of shorts, and mighty short at that, as their legs are bare almost to their hips, as also is their back, chest and head. The soles of their feet are caloused heavily. The cost of such a ride was equivalent to seven cents a mile, American money.

I changed the Dutch guildas into Singapore dollars that I had been carrying about with me. A Singapore dollar is worth around 50 cents U. S.

We got down to the dock about five minutes before our own boat came to pick us up and a gang of coolies got around us and tried coaxingly to get us to take one of their sampans. They would all yell, "sampan, Mister, sampan!" and started pushing and shoving and fighting among themselves to get in front of us to be picked out for the ride, but we preferred to wait for our own launch which came at 10 to pick us up.

Things ashore as far as we could see at night were more or less like an English-Chinese seaport. We did not get much chance to see much, but will tomorrow in daylight, and write you more later as I want to get this off to you on the first outgoing mail steamer leaving here and I was just told there was one leaving in the A. M. So Olive Oil, until the next letter. With

*Ceylon, India,
Nov. 12.*

Just finished a three day trip into the interior and visited the Temple of the Holy Tooth, at Kandy, Ceylon.

Having a marvelous time. Letter in

detail following. Tropical rains now started. We ran through a very heavy rain for 5 hours today. We are now at the Grand Oriental Hotel, at Ceylon. Love and Merry Christmas to you and all at 659.

Note—The letter mentioned in the following paragraph in reference to Singapore has evidently been lost or delayed in the mails, as it has never reached Bob's dad, and it should have been here before this one.

Enroute to Ceylon, India
Nov. 15.

Well, we had a gay old time of it at Singapore, as I described in my last letter of the places of interest of which so much has been written and photographed, and now we are on our way to Ceylon, India.

The Commodore is a bit anxious to get back and so am I to see you, yet I'd love to see more places near here. We are passing up Mandalay and North Malay and Siam. I am sorry, too, for from what I have been told they are most interesting places.

Your last letter, mailed Sept. 12, took nearly two months to reach me. I'm wondering when you will get this.

We left Singapore Nov. 11, Armistice day, at 6 p.m. and arrived at Penang Island, Straits Settlement, Nov. 12 at 6 p.m. Penang Island is near the West Malay Peninsula, about 150 miles off the coast.

It is a well laid out town, more modern and the native quarter is not as bad as Singapore but much cleaner. Al and I went to the Buddhist Temple and shot pictures of its interior. I had to give time exposures to them all and they turned out fine. The interior of the temple is all marble.

The floors and altars are inlaid with floral and picture designs. On top of the altar is the life-size statue of Buddha and the Disciples, all done in Italian white marble, and you can readily appreciate the sight.

These places are the Temple of Worship, like our churches at home,

but the funny part of it is when we enter these Temples we do the reverse of what we would do on entering our own church.

At hom upon entering, we take off our hats, but here we leave our hats on and take off our shoes and leave them outside. One can readily appreciate the delicacy of the marble floors, yet they do it out of respect for their god, Buddha. I still believe its on account of the floors. Of course the worshippers mustn't know that.

The native worshippers not only take off their shoes, but also wash their feet and hands before entering, and this they do several times a day, I think nine. They enter and all kneel in rows with their hats on before the great Buddha, raise their hands above their heads, then keep them still extended as they bow forward with the palms toward Buddha and bend forward until their elbows and palms touch the floor with head bowed low until they almost kiss the floor, all murmuring, then slowly raise their bodies as they continue to kneel and repeat the bending forward in unison many times, chanting all the while as they do. It is a very interesting sight indeed. We got some very good photographs of this place.

Al and I then went to the Chinese snake temple, about six miles outside of Penang. The interior of this temple is very crowded with lattice work along the walls and ceiling, also a few pictures and an altar that took up most of the room.

It did not take us long to learn the reason for all this lattice work, for interwoven in it, and atop of the pictures, ceiling and hanging from various places above the altar or anywhere they could crawl or hang from where they happen to be when daylight comes upon them, were real live snakes, many and many of them. There are all sizes, some twenty feet in length. They are all the green striped jungle snakes. They sleep in

the daytime and crawl about at night. They are fed at night on raw eggs that are left in various places for them. Al and I got some good pictures of them. I had to give time exposures for the stills.

This snake temple was a very interesting sight, but it wouldn't be just the place to bring a bootleg drunk. He would have the hee-bee gee-bees, for sure.

We then set the Mitchell up in the back of a large car and drove through all sections of the town containing interesting street scenes and then had dinner at the Eastern-Oriental Hotel, a very modern tropical house.

There was a dance going on, as the Dollar liner President Garfield was in (a world cruise boat), but as in all these bloomins' English places the dance was formal and very stiff. We couldn't go as we didn't have our "soup and fish" on at the time. Trying to get acquainted at one of those English shindigs is like trying to retrieve a letter from a post box after you mailed it. It just can't be did. It was Friday the 13th, so maybe that accounts for it, so up anchor next morning, the 14th, headed for Ceylon, India.

Sunday, Nov. 15, at sea.

Developed and printed all day. We have had marvelous cruising weather ever since we left Brisbane, no rough water, ideal weather, and it gave me a chance to catch up with developing and printing.

Only bad feature was the heat of the sun, but it is getting cooler and more pleasant as we get above the equator. I am still developing around 88 to 90 degrees.

Monday, still at sea.

Well, I finally got caught up with my work and now I can do some long delayed experimenting as we won't arrive in Colombo until Wednesday.

As I look over the bow of the boat I see a beautiful sight. The bow is kicking up a lot of phosphorescence or little fish that give out phosphorescent lights when disturbed, and it all gives the water a beautiful pale green light effect.

It was the same at Batavia when we took a sampan to our ship. As soon as the oars dipped and we stirred them up it had the same beautiful effect.

Tuesday, at Sea, Bay of Bengaī.

I just learned that we will be in Port Said as quick as the mail boat will, so I will hold this and continue writing.

I was also informed just now that we are to go on a trip up to Kandy, Ceylon, in the mountains. This is supposed to be the latest resort for the elite of society.

More society go there than to Monte Carlo or Riviera, as this place is reputed to be the most beautiful of any of the islands anywhere about here, so that means that I have to get prepared with all the equipment and extra film as we are to stay two days.

Kandy is seventy miles into the mountains from Colombo, and we expect to be quite cool up there, for a change.



Left, Bob Bronner rides a cow in a Hindu temple in the interior of Java. Right, locomotion in Singapore, with a tariff of 7 cents the first mile and 5 cents each additional mile. "No gas," remarks Bob, "with the perfect cold engine and the latest free-wheeling advantages."

Looking In on Just a Few New Ones

DR. JEKYLL AND MR. HYDE

First camera, Karl Struss; second cameras, George Clemens, John H. Hallenberger; assistants, Charles Leahy, Fleet Southcott; stills, Gordon Head; sound, M. M. Paggi.

FREDRIC MARCH has brought to the portrayal of Paramount's "Dr. Jekyll and Mr. Hyde" the best that he has, and that is much. But "Dr. Jekyll and Mr. Hyde" will do much for Fredric March. It has given him an opportunity to employ to highest advantage that marvelous organ his voice, better probably than in any other motion picture.

The script provided for this old tale by Robert Louis Stevenson, with adaptations by Samuel Hoffenstein and Perry Heath, also has furnished a medium for Director Reuben Mamoulian to display his skill in the creation of melodrama, in stories of fast action.

Karl Struss also figures in the sum of achievement by reason of his skill in recording on the film the transitions of the chief character from the good man to the bad and from the bad back to the good. It is this phase of the production that will supply the greatest amount of wonderment on the part of the public.

The record of accomplishment will be far from complete if omission is made of the names of Miriam Hopkins and Rose Hobart, the former interpreting the woman of the street who loves Jekyll and with the best of reason fears Hyde and the latter the woman engaged to Jekyll.

Each of these fills a distinct niche in the story. The greater opportunity, of course, goes to Miss Hopkins. Her portrayal of the London concert hall entertainer who generally lives by her wits makes of her a quaintly whimsical and most appealing creature—one who in the average male view at least will provide ample justification for the lapse of the good doctor in taking her in his arms, forgetting he had but a moment before left his affianced.

The story builds up an impressive answer to those who insist on long engagements between human beings of normal impulses and establishes the distinction between instincts and impulses. The action plainly shows the disaster that follows to several lives in this particular case of delayed marriage.

Highlights in this tragedy are many. One is the lecture by Dr. Jekyll in the academy, a triumph in conception and delivery. Another is the love scene between the doctor and the maid, the declaration by the man and its reception by the girl.

On its literary side it is a master-

By GEORGE BLAISDELL

piece of such quality that if it be not from the hand of Stevenson it is worthy of that master. Well may it serve as a model for aspiring writers and incidentally, too, for young actors seeking the best in interpretation, in its reading by the two participants.

SOOKY

First camera, Arthur Todd; second cameras, Frank Titus, Fred Mayer; assistants, Edward Adams, Neal Preckner; stills, Frank Bjerring; sound, Eugene Merritt.

IF THERE be any major criticism of Paramount's "Sooky" it is that the principal pathetic sequence—there are more than one—is a bit prolonged. There is too much of it. It is not a trick to make men and women cry in a drama. The trick is to make them cry or to attempt to refrain from it just enough to compel recognition of story strength and then give them relief, if only temporary, in the form of a lighter moment.

In this picture contrary to his position in "The Champ" Jackie Cooper is not subordinated to an adult player. With the diminutive Robert Coogan as Sooky he heads the show. There are others ideally chosen who insure the work of the little fellows—players like Willard Robertson, who portrays Dr. Skinner, the father of Skippy; Enid Bennett as Mrs. Skinner and Helen Jerome Eddy as Mrs. Wayne, mother of Sooky. These three are the adult principals.

The story is derived from the book "Dear Sooky," by Percy Crosby, and has been adapted by Sam Mintz, Joseph L. Mankiewicz and Norman McLeod. Norman Taurog, who received the Academy's bouquet for his direction of the precedent "Skippy," repeated his quality performance in the present instance. If our recollection serve this column following the initial showing praised his handling of the children in "Skippy."

It is deserving of note that practically the same cast which portrayed "Skippy" is seen in the present picture. In other words, if the present picture fail to reach the same success as was attained by its predecessor it will not be because of a change in the cast. For that matter there would seem to be no reason why the later one should not top the earlier. It would seem to make stronger demands on the risibilities and also on the heartstrings.

The main strength of the tale lies in its being of Every Boy—the lad who lives in a regular house with a

father and mother who give him the comforts of home and the lad who lives across the track in shanty town, with none of the comforts of home except such as may be bestowed by an invalid mother with exceedingly slim resources.

There is no disagreement as to the remarkable acting ability of Jackie Cooper, although there seems to be difference of opinion regarding that of the Coogan youngest. Sight should not be lost of the fact that the latter is little more than an infant, that he is called upon to maintain sustained dialogue in conformity with a rigid script—and how marvelously does he do just that? All in all it would seem the little fellow has done more and better acting with dialogue, his age considered, than has any one so far on the screen, certainly at least the equal of any other.

Jackie Searl as Sidney continues his faithful interpretation of the pampered and snarling tattletale, the screen's lightest and perhaps meanest "heavy." Certainly in most unmistakable fashion he creates what he sets out to do.

There is a wealth of incident in this story of childhood, a tale that should appeal to adults with a force almost equal to that experienced by the littler folks.

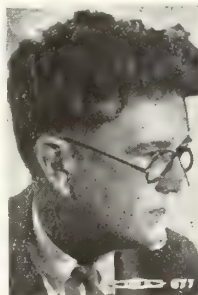
HELL DIVERS

First cameras, Harold Wenstrom, Harold Lipstein; second cameras, Reginald Lanning, Harold Marzorati; assistants, Charles Straumer, Robert Hoag, K. Meade; Akeley chief, Charles Marshall; Akeley assistant, Albert Scheving; stills, Bert Lynch; sound, Robert Shirley.

HERE is a man's story, one that every man well may be expected to talk about not only for one day after seeing but for several days. And in casting this story of and for men care has been taken to select for its leads players who register with their own sex first, one of them surely and maybe two—Wallace Beery and Clark Gable.

That is on the screen side. On the production side it is a cameraman's picture—practically all the way. It is a picture of hazard, and the photographer traveled alongside the navy men as they swirled and dipped and plunged—only an aviator could describe the stunts and only an aviator could comprehend the various terms.

It just happens the director, George Hill, was a one-time cameraman before he got still further behind the camera, and has never lost his interest in the possibilities of what may be accomplished with the combination of a good cameraman and really



Karl Struss



Arthur Todd



Harold Wenstrom

thrilling things to shoot.

The aerial photography was done by Charles A. Marshall. While there have been quite a number of major productions in which spectacular air shots bulked large there will hardly be any question that M-G-M's "Hell Divers" will rank with the leaders of these.

It is more than a spectacular motion picture of the navy's air men in time of peace. It is a dramatic story, one that deeply moves, and these situations that stir are in practically every instance between not a man and a woman but rather between two men, men who deep down underneath love and respect each other but outwardly and vocally hate with jealous rage.

These two men, Windy and Steve, Beery and Gable, are both petty officers and in their rank top their squadron. The outward feud starts when it is believed by the elder that the younger is slated to succeed to his post on his inevitable retirement. So they fight, with their tongues and their fists, whenever the elder has a chance to get one going.

The women are minimized to an extent they are almost ignored. Dorothy Jordan as Ann and Marjorie Rambeau as Mame Kelsey, the former in love with the younger of the men and the latter with the elder. The former is a girl of position in the north and the latter is proprietor of a resort in Panama. What little they have to do is effectively done, especially by the elder of the women.

The support is excellent all the way. There is Conrad Nagle as skipper of a flight squadron, succeeding John Miljan when the latter becomes a casualty. Miljan is impressive in his portrayal, and so is Frank Conroy as the brief chaplain. So, too, is the unforgettable ceremony of burial at sea over which he presides.

The tale is by Lieut. Commander Frank Wead of the navy, retired. Harvey Gates and Malcolm Boylan adapt the story and James K. McGuinness and Ralph Graves contribute additional dialogue.

Much deserving to be said must be left unsaid by all those who desire to do justice to the men and women who have made an excellent motion picture, one creditable alike to the studio and especially to the United States Navy which made it possible.

This magazine in its December issue told under the hand of Charles A. Marshall how a camera was planted under a plane and from midair a mile from the plane carrier Saratoga recorded the travel of the intervening distance and the safe landing on board. The screened result was indeed thrilling.

It may be interesting to note the shift in navy attitude in a short time. Five years ago the department would not permit the screen showing of even a long shot of a plane carrier. In "Hell Divers" one of these marvelous craft is pretty near dissected for the benefit of the public at large—and it is of vital interest. Chief Camera-man Wenstrom is to be congratulated upon the all-around quality of the

work done by himself and his associates.

"The production is decidedly an outstanding example of eye entertainment and education, the result of an enormous amount of concerted efforts, and is a tribute to the art, ingenuity and courage of the cinematographer," comments Maurice Kains, a member of the International Photographers, who witnessed the showing of the picture with the reviewer.

"It is a shining example of what may be accomplished by a director who understands his photography and gives full cooperation to his camera crew in allowing them a free rein in expressing themselves. Mr. Hill was himself a cinematographer, and this fact has doubtless influenced the quality of 'Hell Divers.' To see this picture is to acknowledge the true value of the cinematographer in making a production a box office success."

A WOMAN COMMANDS

First camera, Hal Mohr; second cameras, William Skall, Milton Krasner; assistants, Robert Surtees, Clarence Slifer; stills, Emmett Schoenbaum; sound, Earl Wolcott.

AS IF she never had been away from the screen, Pola Negri comes back to us in "A Woman Commands" for Pathe. She comes back to us at the zenith of her powers as an actress of tense roles, as the interpreter of women of importance and position, as one who when in the guise of a variety artist flouts a king does so with entire conviction to the beholder, and one who when she is married to the king easily looks the queen.

And in the several years' hiatus in

her screen work the player has undergone no experiences that caused her to lose any of the finesse that always has marked her love passages nor is there any discoverable diminution in the enthusiasm with which she clings in the clinches.

The picture that marks her return to the world screen was shown for preview in the week before Christmas at a large theatre, the Ritz on Wilshire. The film still was in a fluid state, subject to further cutting as might be determined following audience reaction. It is unlikely much will be done to it, with the possible exception of quickening the movement in the closing sequence.

The production as a whole is of magnitude, one that will reflect credit on every person associated with its making. Behind the screen these include Harry Joe Brown, associate producer, and Paul L. Stein, director. Horace Jackson adapted the story of Thilde Foster. Carroll Clark was art director. Then after these and others had done their best Hal Mohr, in charge of the cameras, put it on the screen. And how!

The picture attracts in spite of its being around a two-bit European kingdom, one of the hardest backgrounds in which to establish illusion. Miss Negri is a cafe entertainer in love with Alex, captain of the guard, who is shifted to a foreign post. When the king sees her he falls in love at sight. The public baptism of the son develops into a successful revolution, the king is deposed and the woman is sentenced to death.

Roland Young is the king who takes



Chief Photographer Hal Mohr (right) with Director Paul L. Stein and Pola Negri follow making of a scene in RKO Pathe's "A Woman Commands." It is Miss Negri's first talker, and it proved to be a successful one. In the background are members of the camera, sound and direction staffs. It may be remarked in passing Miss Negri is regarded by studio workers as one of themselves—and so stands in their affections. This photograph was exposed by Emmet Schoenbaum.

his job lightly and for the multitude most entertainingly. Basil Rathbone is the very serious captain of the guard. H. B. Warner is the colonel of the guard and brings distinction to the part. Anthony Bushell has a bit as the aid of the colonel. Reginald Owen is the prime minister and Frank Reicher is the general.

The picture is notable for its staging, both in structures and in costuming, and in these respects as well as in others is a delight to the eye. All in all, "A Woman Commands" is an auspicious subject in which to mark the return of a player to the screen.

MEN OF CHANCE

First camera, Nick Musuraca; second cameras, Harry Wild, Edward Henderson, Joseph Walters, Jr.; assistants, Harold Wellman, William Clothier, James Daly; stills, Robert Coburn; sound, Clem Portman.

THERE should be no difficulty starting a story about RKO's "Men of Chance," written by Louis Weitzenkorn, with adaptation and dialogue by Wallace Smith and Louis Stevens. The work of these men has been so constructed and interpreted by Director George Archainbaud, aided and abetted by Art Director Max Ree and incidentally and importantly by Photographer Nick Musuraca, that from the drop of the hat until the curtain is flashed the follower of this tale of Paris and New York is "out" so far as the world at large is concerned.



Nick Musuraca

It is a story of sporting men, of gamblers, of women who have battled with the world and have not succeeded until they meet one of the gamblers, yet it is a love story and a pretty one. In its course there is staged a horse race that proves to be one of the most thrilling dramatically ever shown on the screen.

More than that, there are a number of instances when the heroine, Marthe, interpreted by Mary Astor, is responsible with her partner for the moment for distinct emotional touches, the tender kind not expected in a sporting picture—the kind that reflect credit on the creators.

Ricardo Cortez is the principal player on the male side of the house, with John Halliday an associate with practically identical importance. Halliday as Dorval is the man who follows Marthe to the French station when she is arrested for accepting attention when a detective offers to help her allay raging hunger and there secures her release.

Cortez as Johnny Silk is the gambler who falls in love at first sight with Marthe and rushes her into a marriage before she is in love with him—a more or less minor detail that very shortly is most satisfactorily adjusted to the complete happiness of two persons.

Dorval is the partner of Farley, played by Ralph Ince. The two "bookies" conspire through Marthe to get back with substantial interest the quarter million that Silk has taken from them. They succeed beyond their hopes and without the slightest preceding intimation on the part of their innocent accessory and victim.

The scene wherein the wife declares herself to her husband following her admission of unwitting fault in contributing to his financial ruin and his brutal denunciation and repudiation of his wife is one of unusual strength. In it Miss Astor demonstrates that as life has touched her heavily in recent months so too have inevitably and surely expanded her emotional capacity and dramatic power. It is a moving scene. The grasp on the man out front is all the greater by reason of his complete and continuous submission to the spell of the picture from the beginning.

If you would sit in on a delightful story, one that upsets the tradition a screen tale may not be both tender and fast; one that grips and thrills, set aside any possible vagrant prejudice against pictures that deal with sporting subjects or gamblers or horse racing; set aside any of the attributes masquerading as pietistic but really perhaps ascribable to cooling blood and advancing years or their equivalents and sit in on "Men of Chance."

It will be worth your while.

WORKING GIRLS

First camera, Harry Fischbeck; second cameras, Harry Merland, William James Knott; assistants, Robert Rhea, Lloyd Ahern; still, Clifton L. Kling; sound,

HERE is a picture, this "Working Girls" of Paramount, which would seem easily to prove the truth of every unkind statement that has been uttered about the motion picture in the preceding six months. There are twenty-six names in the official cast. Apparently they mean not a thing. Paul Lukas heads them, but he has nothing to do in the story—a veritable stick plainly stuck in there because he has a name. Which incidentally he will not have if he is handed a few assignments like this one.



Harry Fischbeck

The tale turns on two sisters who come to New York and put up at a sort of Y.W.C.A. One of the sisters is a plain gold digger and the other is just a plain sap. As to the latter it is not even possible to scratch up a trace of sympathy for her. She is the victim of the excellence of her interpretation. The gold digger is human and likable.

Buddy Rogers as Boyd Wheeler is in the cast, dropped in there in order that the sap may fall in love with him. The scowl he wears as a result is quite understandable out front, and undoubtedly he will not be blamed by his admirers.

Very likely the picture will appeal to those in that particular range of the low twenties where the ego is unduly magnified. Also possibly women of any age may be interested. One male person of thirty years remarked that any man who ever had kept company with a young woman who lived in a Y.W.C.A. hostelry where it was imperative the lodgers be in at a certain hour would find some interest in the picture. And that certainly is something.

Dorothy Arzner directed "Working Girls," which is a screen play by Zoe Akins from the stage play of "Blind Mice" by Vera Caspary and Winifred Lenihan.

Just to make even more unpropitious the background for the reviewers the picture followed immediately "The Ladies of the Big House," a stirring and gripping story of life, thereby constituting a confirmation of that famous allusion of "Diamond to dunghill."

The photography? It is excellent, in all sincerity. When others who have it in their power to make or mar a production "go blooey" the cameraman stands like a rock, cold-blooded and level-headed.

So far as it lies in his power it is a motion picture.

DELICIOUS

First camera, Ernest Palmer; second camera, Don Anderson; assistants, Stanley Little, John Miehle; stills, Anthony Ugrin; sound, Joseph Aiken.

AROUND a sappy title Guy Bolton has written for Fox a story that easily was worthy of a better name. "Delicious" is the kind of a title the writer of sappy songs would conceive. As in this instance there is dragged in a composition which comes as near being a theme song as producers these days dare sponsor it is more than likely the first word in the chorus is the germ from which sprung the story—in other words the tale was written around the song.



Ernest Palmer

The tale is a typical Farrell-Gaynor subject, of the poor girl and the wealthy boy who fall in love at first sight and after many tribulations on the part of the girl are married. The ungente specimens of humanity devised by the creators of the story are unable to bring disaster to the girl or permanently keep the boy and girl apart.

There is an official representative of the government revenue service who plays the role of bogey man, the villain who still pursues the girl, and who probably will be unanimously disowned by the men who draw salaries in that department of Uncle Sam.

Then there is a woman of position who without compunction destroys a note which the boy has asked her designing daughter to deliver to the

girl, which action later is followed by the daughter turning in to the police the fugitive from Ellis Island.

Then there is El Brendel in a benevolent role, that of manservant to the boy, but the characterization is marred by forcing the comedian to sing a song the chorus of which begins "Blah, bah, blah, blah," and it is not a thing else. It may be funny in Tinpan Alley; and then again it may not.

Then there is a welsh rarebit nightmare that haunts the girl during her last slumber at sea. It is of the reception that she gets on entering the country. As a sequence in a musical comedy it would be great stuff, but the man out front is under the impression he is gazing on drama, and unless fortunately he has in time grasped the fact he is looking on a dream he is likely to be mystified.

In spite of the train of incidents of which some are here mentioned the picture has distinct entertainment qualities, due in large degree to the personality of the two chief characters, Farrell and Gaynor. Then fortifying the appeal of this factor is the presence in the cast of a group of Russian immigrants who take under their wing the orphan from Scotland. They are a human and a lovable group and add the touch of "real folks."

The large band of Farrell-Gaynor followers will find in "Delicious" enough to justify putting the subject on the "must" list.

WOMAN OF MONTE CARLO

First camera, Ernest Haller; second camera, William Schurr; assistants, Ellsworth Fredricks, Perry Finnerman; stills, Charles Pollock; sound, Charles Althouse.

LIL DAGOVER in "Woman of Monte Carlo," her first subject for Warner Brothers, certainly is well escorted by male players. At the head of the cast is Walter Huston in the role of the commandant, and he is supported by a host of excellent actors.

The story is that one of the opening of the world war so popular a number of years ago and written by Claude Farrere and Lucien Nepety. The continuity and dialogue are Harvey Thew's. It is a very simple yet compelling tale.

The wife of the commandant, a woman with a past, joins the families of other officers in visiting the ship just in from a four months' cruise. Shore leave is refused. When Madame Commandant learns her husband will remain on shipboard for the night she is furious. With kindly eye she looks on a junior officer, one time lover for some time discarded. The second officer tries to capitalize the madame's rage against her husband and is spurned.

When the war alarm comes the wife is slow starting for shore and is

caught in the room of the junior. While the second officer is conducting an inspection, one that satisfies him a woman is in the cabin, the vessel is attacked.

There is abundance of melodrama in this story of France. Michael Curtiz directs. One of the best scenes is that of the court-martial of the commandant, charged with losing his ship. Robert Warwick is judge advocate and makes the brief part stand out. Others in the support are Warren William, John Wray, George E. Stone, Warner Richmond, Reginald Barlow, Paul Porcasi, Matt McHugh, Ben Hendricks, Jr., John Rutherford, Terence Ray, Frederick Burton and Maude Eburne.

The story is Dagover's rather than Huston's. She has the appearance of having been before the public many years and being outside the average age bounds that circumscribe a leading woman on the American scene. In "The Woman of Monte Carlo" she is portraying a woman who has been an adventuress before her marriage. When in the lines of the dialogue she is referred to as young and beautiful there is a feeling the feminine lead would have been advantaged had the reference to age been omitted. Brilliant she is beyond question and in a picture the dialogue of which gives her a chance should attain real prominence on the American screen.

The picture is strong on technical effects, particularly that of the battle between two vessels. The manner in which it has been put on the screen is most commendatory. It is probably the most realistic thing of its kind.

THE CHEAT

First camera, George Folsey; second camera, Joe Ruttenberg; assistants, Charles Salerno, Edward Hyland; stills, Frank Serjeck.

TALLULAH BANKHEAD in Paramount's "The Cheat" has a story designed to fit her personality and particular if undeniable acting ability. It is a strange and harrowing tale, as to the latter in one instance shockingly so. Beyond all these it is a strong even if it be an unpleasant one on the whole.

But it has been noted in times past a tale may be unpleasant, yet if also it be strong it will throng theatres where it is being shown. So very likely also will this picture in which the Southern woman divides honors with Irving Pichel, an actor whose unusual talents are here employed to his own personal disadvantage. Surely the character of Hardy Livingston is an unsympathetic one; it is more—it is repellent.

The tale was adapted by Harry Herve by an original story by Hector Turnbull. George Abbott directed. The theme is of the jam a married woman gets into when she gambles heavily not only with money

she has not got but currency of which she is the temporary custodian—and of course in each instance loses. It is to Livingston that Elsa is forced to go for help in a situation packed with alternative tragedy—either to admit to her woman friends she is a defaulter or go to her death by her own hand.

That the husband's long awaited ship should come in the very afternoon preceding the evening on which Livingston has summoned Elsa to his home there to liquidate the obligation he has imposed in return for his money adds materially to the dramatic tension of the story.

The fact the woman in compensation has her husband's perfectly good check for the ten thousand interests not a bit the man who demands instead a price before which to Elsa that of Shylock pales into insignificance.

Livingston's brazen proffer of a revolver to a desperate woman threatening to kill herself and then his leaving the weapon where she may reach it and shoot him seems more than giving the man an opportunity to display bravado. It is a dramatic inconsistency. But the creators of the story several times in the course of their work have leaned heavily on the arm of coincidence and not always have they taken the time or made the effort to conceal their tracks.

Harry Stephens has the part of the husband so thoroughly in love with his wife that he overlooks one monetary indiscretion after another—and acquits himself with credit.

The picture was made in New York.

LADIES OF THE JURY

First camera, Jack MacKenzie; second cameras, Joseph Biroc, Edward Henderson, Edwin Pyle; assistants, George Diskant, Charles Burke, William Clothier; stills, Donald MacKenzie; sound, George Ellis.

WHILE RKO'S "Ladies of the Jury" may not be an attack insidious or otherwise on that more or less well-known institution the great American jury, nevertheless it does uncover a few of the barnacles that cling to it in popular estimation.

The picture is based on a play by Fred Ballard, with adaptation by Marion Dix and dialogue by Salisbury Field and Eddie Welch. Somebody having to do with its general structure plainly has had service on one of these temper straining aggravations. Director Lowell Sherman must have come in contact with that man and absorbed his information, for the story as unfolded rings true to the real thing. With the average individual a little jury experience goes a long way and lingers long in the memory.

Edna May Oliver tops the cast and portrays a woman of position not un-



Ernest Haller



George Folsey



Jack MacKenzie

acquainted with the presiding judge of a criminal court who enters the jury box under his authority. Mrs. Crane is a pushful, insinuating creature and on the whole decidedly likable. It is true she does seek to run any show in which she is a part, and of course she starts right in to run the court.

The judge is frantic even while he tries to be polite. So, too, are the respective attorneys, who dare not antagonize her. Under the nose of a bailiff she slips a note to the outside world that clearly is illegal, even though it be in the interest of justice.

When the informal ballot shows eleven to one for conviction of the woman defendant the stormy petrel of the jury really begins work. That's where the fun starts, the finesse begins to unroll by the ream, and the foreman of the jury quickly learns his job is titular only—that the leadership has been assumed by No. 12, a woman.

The twelve jurors are not just so many persons with nothing to do. They all have their day in court so far as entering an audible appearance is concerned. They have been chosen with respect to their capacity to portray their particular part. Some of these openly are of a comedy nature, and some are so without seeming to be. It is a goodly gang.

The other members of the jury are Ken Murray, Roscoe Ates, Kitty Kelly, Lita Chevre, George Andre Berger, Guinn Williams, George Humbert, Kate Price, Charles Dow Clark, Florence Lake and Cora Witherspoon. Robert McWade is the exasperated and harassed judge and Jill Esmond is the defendant.

HER MAJESTY LOVE

First camera, Robert Kurrle; second camera, Al Greene; assistants, John Shepek, Ralph Ash; stills, John Ellis; sound, C. Dave Forrest.

THERE is a goodly bit of fun in First National's "Her Majesty Love," featuring Marilyn Miller. There are in the dialogue a few examples of cheap wit and in the action paralleling instances of bad taste, few in number and minor in degree though they be.

There is one inexorable rule about pictures. It reminds something of the old saw about water. For pictures, like water, cannot rise above the source—meaning the one man in the whole organization responsible for them and possessing the power to eliminate as well as to add.

Some women—men are not in the discussion—thrive on dirt or the attenuated processes from which dirt eventually is created.

Some women thrive—we are talking about the public—on wholesomeness. Marilyn Miller would seem to

be one of these. It is in her face. Here through two-thirds of the action she builds up in those who are seeing her for the first time the very definite impression of kinship on the screen with, say, Ann Harding or Florence Vidor, just to mention two coming first to mind.

Then in the privacy of her simple home she is plunged into an undressing act as she changes her garb preparatory to setting forth to celebrate the evening with her affianced. A man is not necessarily a prude to get a jolt from the action just because it is entirely out of character. The mental attitude of the observer is identically the same as though he had by accident been pushed into the woman's boudoir. In other words he could almost hear the production chief say to the director:

"Forget the dramatic verities! Put some 'production quality' in there. Put in some legs. Have her take off one pair of stockings and put on another—and let us see what she is doing when she does it."

And so we do. From that point on the love story which up to that time has been of an absorbing sort slips in its grip. Not so much attention is paid to Leon Errol as he spills his sexual subtleties—they are rather expected and are unlikely to upset those who still believe family pictures will return a profit.

Ben Lyon has a likable role as the younger brother of the two men intrusted with the management of large steel mills. The young man falls in love with the daughter of the town's barber, to the distress of the exceedingly large family on the steel man's side, not in any way mitigated by the fact the young woman tends bar in a night club.

Ford Sterling as the elder brother essays a serious role—and finely does he portray it. The barber, by the way, is W. C. Fields, and sound gives him advantages which he very much missed when somewhat briefly he was seen on the screen in the silent days. He is a real entertainer. Chester Conkling appears momentarily.

Robert Lord and Arthur Caesar wrote the continuity from the story by R. Bernauer and R. Oesterreicher. William Dieterle directed.

THE QUEEN'S NECKLACE

ONE of the greatest groupings of beautiful women ever shown on the screen may be found in Eclair's "La Collier de la Reine" (The Queen's Necklace). The picture was made in Paris under the direction of Gaston Ravel. It deals with the activities of Jeanne de la Motte at the court of Louis 16th and the trouble the adventuress caused Marie Antoinette the queen. Some of the sequences are in French dialogue, amplified by titles in English. The picture will interest.

The diamond necklace enters the story when Louis' gift of the precious stones is declined by the queen because of the extravagance it represents. De la Motte, befriended by the queen, nevertheless plans to capitalize that friendship to her own financial benefit and the ruin of the queen.

The reason for the latter indignity is not quite clear.

Into the disastrous situation precipitated by De la Motte is drawn cardinal De Rohan, the chief dignitary of the church in Paris, who seeks through De la Motte to be restored to favor with the queen.

Marcelle Favrel-Chantal is the adventuress and Diana Karenne portrays both Marie Antoinette and Olivia, the latter the woman of the street employed to impersonate the queen in the process of "hooking" the cardinal, played by Georges Lannes.

Jean Weber of the Comedie Francaise is the printer who through his love for De la Motte is enticed to become an accessory in the felonies of De la Motte.

There are numerous striking and picturesque shots of famous French backgrounds. Also there are large and finely staged mob scenes, using that unpleasant term in a motion picture sense, among these being the chief parliamentary body. There is an imposing gathering of the court, the individuals arrayed in all the fashions of garb that prevailed in pre-revolutionary days in France. There are views of the historic backgrounds that 150 years ago served as the home of French men and women whose days were then numbered, although they knew it not.

There are thrilling scenes at the close, when De la Motte desperately struggles to avoid punishment at the whipping post, the audience being spared the gruesome details of the actuality, however.

HUSBAND'S HOLIDAY

First camera, Charles Rosher; second cameras, Guy Bennett, Clifford Blackstone; assistants, Thomas Morris, Alfred Smalley; stills, Junius Estep; sound, Earl Hayman.

EXPLOITED in Paramount's "Husband's Holiday" is a philosophy of marital relations that will not be accepted by a great majority of women—or men either if so be the boot be on the other foot.

An injured wife refuses to proceed either legally or otherwise against a husband she learns is entangled with a single woman. She does more than refuse to proceed. Not only does she decline to apply for a divorce but she serves notice on the most interested party there will be no divorce.

The story turns on this latter action. It precipitates the train of events that lead to the finale, to the succession of incidents that break up the alliance on the outside and bring the husband home to his family.

Logically the denouement will stand up. It is a simple case of dropping water wearing away a stone, the placing of the other woman in the position of a mistress rather than of a wife; the subjection to the humiliating



Robert Kurrle



Charles Rosher

thrusts projected by her good but candid friends that while her protector gives her much he does not give her his name, while they insinuate he easily could secure a divorce because his wife so loves him she would grant any request made by him in real earnest.

To the stern and unyielding mother who injects her own view into the situation the wife justifies her position by magnifying the institutions of marriage and the family and at the same time minimizing the relation of sex, declaring that with the fate of two children in the balance she will not take any step looking to the destruction of the family of which they constitute the chief part.

Clive Brook has the role of the weak George Boyd and Vivienne Osborne that of the strong and unyielding and faithful wife of such singular convictions. The role of Boyd is one that somehow does not fit the average conception of Brook. He does not look the philanderer. Confirming the impression is the uneasy, unhappy appearance that clings to the man who has left his home. Undoubtedly this suggestion of being ill at ease does much to enhance the illusion the husband will return to his family later on, in spite of the progress in the affections of Mrs. Boyd of Andrew Trask, most sympathetically played by Harry Bannister, husband of Ann Harding when in his own domicile. Bannister proves to be one of the factors of an interesting story.

Miss Osborne in the difficult part of the wife makes a distinct hit. She makes convincing a character that in less capable hands would have been as flat as a pancake. Juliette Compton is the other woman, the one who is the loser in the fight for a man's affections even after she has secured physical possession of him.

Robert Milton directed from Ernest Pascal's play of "The Marriage Bed," as adapted by Pascal and Viola Brothers Shore.

LADIES OF THE BIG HOUSE

First camera, Dave Abel; second cameras, Ernest Laszlo, Don Keyes; assistants, Jimmy King, George Bourne; stills, Fred Archer; sound, E. C. Sullivan.

THERE'S a powerful story behind this tale of Ernest Booth with its added dialogue by William McNutt and Grover Jones. It is a sober narrative that is put on by Director Marion Gering. If any comedy runs with it it is lost to memory the following morning.

Neither will it likely prove a tearful picture for the average person. Somehow the theme is too big for that phase of sorrow, and there's a plenty of sorrow in this "Ladies of the Big House" of Paramount. The story expends its



Dave Abel

force on the person out front by implanting him immovably in his seat,

and there without thought of surrounding events or incidents does he remain entirely concentrated on the screen.

There is a newcomer in the cast—Gene Raymond—the young man who plays opposite Sylvia Sidney in this story of prison life. He is a distinct asset to the screen, bringing to it among other things personality, poise and acting judgment together with a sufficient measure of good looks.

Miss Sidney has had allotted her in the recent past some excellent parts, but the present one in its possibilities will come pretty near topping all its predecessors. In its interpretation she employs much restraint, depending and leaning heavily on the arts of pantomime to convey a part of what is passing through her mind. She is portraying an experience that would take the smiles out of the life of anyone, and as a result the gravity of the interpretation well becomes it.

There is another player who commands attention steadily through the

picture and who in no manner disappoints those who are acquainted with her capabilities. That is Wynne Gibson, portraying the discarded favorite of a gunman, by him discarded in favor of Kathleen, the role of Miss Sidney, but who by her is in turn repudiated. It is the explanation of why Susie is waiting for Kathleen when the latter arrives at the prison, waiting for her with the makings of a first-class feud.

The picture is massive in its aspect. You see the heart of a state prison for both men and women. There is not just a flash of a great institution and then close-ups of insignificant and unrelated corners. The producer has elected to find somewhere an institution devoted to the purposes he is attempting to counterfeit on the screen and then to stay with the structure all the way. The realism is complete.

There is a long cast. Among the players are Earle Fox as a gunman, with a voice that stands out; Rock-life Fellowes, Frank Sheridan, a sympathetic warden, and Purnell Pratt.

When Seen Through Feminine Eyes

By CLARA M. SAWDON

RACING YOUTH

First camera, George Robinson; second camera, Joseph Brotherton; assistants, Ross Hoffman, George Trafton; stills, Harry Osborne; sound, Jesse Moulin.

AUTO racing enthusiasts will find plenty of action in Universal's "Racing Youth" to keep them on the edge of their seats while thrills of suspense and excitement with stimulating celerity chase up and down the column provided for humans to handle such occasions. This race is a road classic where you take all in high, the bumps, hills and curves as you find them.

Earl Snell, who wrote the screen play, combined enough elements of love, villainy and comedy to give each member of the capable cast a chance to register individually in their respective roles.

Frank Albertson and June Clyde portray the love interest amusingly complicated by a case of mistaken identity. Louise Fazenda, Slim Summerville and Otis Harlan garner in the laughs which are liberally supplied in a dancing scene.

A plot involving treachery and disloyalty sufficiently complicated to employ three persons completes the triangle of emotional interests. Arthur Stuart Hull, Forrest Stanley and Eddie Phillips supply the heavy atmosphere of intrigue, from which, of course, love emerges triumphant for the last fade out.

"Racing Youth" fulfills its mission as a medium of light entertainment

which should satisfy everyone. As stated before, under the direction of Vin Moore and the realism supplied by the camera, this picture delivers old material with a new wallop all its own and which future racing pictures will find difficult to surpass for speed, action, suspense and thrills.

LOCAL BOY MAKES GOOD

First camera, Sol Polito; second camera, Michael Joyce, Thomas Branigan; assistants, Robert Mitchell, Thomas Riddell; stills, Irving Lippman; sound, C. Dave Forrest.

REGISTER the fact that First National's "Local Boy Makes Good" is Elliott Nugent's story "The Poor Nut" transferred to film-land with Joe Brown scoring laughs after the manner of the rapid fire precision of a machine gun and you have all the cards laid on the table. This is one of those joyous occasions when everyone has a grand time because the comedian's humor never offends and when the urge to laugh arises one can "obey that impulse" unrestrainedly — and one does.

The introduction of a would-be humorous college story to the screen is no novelty, but the direction of Mervyn LeRoy injects the element of novelty into this picture because it succeeds in being screamingly funny.

As John Augustus Miller, a serious minded student on the way to becoming a recognized authority in the science of botany, Joe Brown is forced to gaze upon a perplexing world



George Robinson



Sol Polito

through glasses of disfiguring bulginess. Genius in its customary thoughtless way has a low financial rating making it necessary for Miller to spend his spare time as a clerk in a bookstore. His ability in this line causes his employer to voice his opinion very comprehensively by saying, "It is his privilege to act as dumb as he does, but he abuses it."

Accident shows up Miller as a sensational runner and destiny elects that he must run the decisive race which will put his alma mater in first place, if won. A natural inborn timidity and a submerged ego that seems hopelessly sunk make Miller unresponsive to the idea of becoming a runner for any reason at all.

Never did an imprisoned ego more obstinately hold out against suggestions of release. Pleas, threats, insults and cajoleries liberally donated by John Harrington as the athletic coach in a desperate situation leave the ego cold. Psychoanalysis applied by Dorothy Lee as Julia and embarrassingly personal questions regarding his libido leave the botanist's ego still chained and held prisoner.

Last minute expedients used by Marge, the girl who loves Miller, finally show up this reluctant ego as just another extreme modernist requiring strictly up-to-date methods to awaken life. An internal application of pure grain alcohol and a soul kiss administered by Marge bring success, the ego comes to life with a bang, issues forth from its prison and carries Miller to victory on the winged heels of a modern track-meet Mercury. Let it be said in passing that any ego capable of resisting the beauty and charm of Ruth Hall as Marge would deserve to be left imprisoned for life.

Miller promptly enlists Marge as a promised life partner to assist him in disciplining an ego so newly released and anxious to make up for lost time. At this interesting point the picture ends with a sequence of laughs.

MANHATTAN PARADE

First camera, Dev. Jennings; second camera, Al Greene; assistant, John Shepek; stills, Homer Van Pelt; sound, C. Dave Forrest. Technicolor, Ray Rennahan, first; Floyd Lee, assistant.

HOLLYWOOD is taking the last laugh in Warners' "Manhattan Parade" as a response to "Once in a Lifetime" when Broadway was reaping the chuckles. Designed to please the eye as an all Technicolor production and fashioned along the lines of broad farce, movieland hands back a satisfactory answer to the Rialto in this picture.

The burden of keeping the satire moving falls on the shoulders of the comedians, Smith and Dale. As the Delton brothers they experience no difficulty in maintaining an almost continuous sequence of dialogue. In fact,



Dev. Jennings

the story is a recital of their education in the different branches of cheese.

Having made a financial success of a cheese factory, the Deltons are moved by a lot of suppressed artistic ambitions to become theatrical producers on Broadway. After attempting musical shows, Luis Alberni in the guise of genius with a great idea but no funds seems to be the most satisfactory outlet for the artistic urge of the ex-cheese makers. They connect, and the great symbolic epic, destined to be the triumph of the ages, starts on its mad and merry way.

Winnie Lightner is found taking life very seriously at the head of a costuming establishment. An unfaithful husband, Charles Butterworth, as head of her research department, and Bobby Watson as the effeminate costume designer so aesthetic that two clashing colors almost wreck him, only complicate matters for Winnie. There are a few bright intervals for her when she is with her young son, played by Dickie Moore.

The great handicap in putting forth a satire or burlesque for public consumption is the necessity that everyone should have intimate "inside" knowledge of the medium being ridiculed thoroughly to appreciate all the situations. Nevertheless, no matter how Broadway conscious one may or may not be there is a goodly supply of entertainment in this picture for all.

THE FIVE-YEAR PLAN

FEW films shown at the Filmarte, the Hollywood theatre featuring foreign releases, have attracted more general interest than Amkino's "The Five Year Plan." In fact, so much local interest was manifested that the engagement was extended a third week.

When a nation with a land area equal to one-sixth of that of the entire world, with a population topping one hundred and fifty millions, two-thirds of whom can neither read nor write, works out a plan for national development and advancement involving every industry, natural resource and individual, the rest of the world can not be indifferent to an experiment of such scope and significance.

Watching the unreeling of this picture showing an educational and industrial evolution on a scale of such huge proportions is a fascinating experience impossible to duplicate in the portrayal of fictitious or imaginary events. This is Life with a capital 'I' and reality calling forth a response from every other human who is conscious of being but a tiny part of a magnificent though little understood whole.

The story of civilization throughout the ages is confusing to read about and try to register a comprehensive impression of man's progress without much study and effort.

The magnetic quality of this picture is that it enables one to take the leap from camel transportation to airplane within a time interval of ninety minutes. You look upon a group living in an isolated district

who have never seen a railroad or an automobile stepping into an airplane to be transported in a few minutes or hours distances representing days and weeks using camels or horses.

It was a contagious response of the audience as a whole to the stimulating sight of viewing a condition where the need for people was greater than the number of people to meet it. Development of a nation's resources to give a whole nation employment with a centralized organization combining the outstanding scientific, engineering, technical, professional brains and ability of the nation pooled to direct the plan for a specified number of years is an inspiring vision. It cannot be viewed unmoved.

One of the points (and there were several) at which enthusiastic hand-clapping denoted approval dealt with the apportionment of millions of government owned farms under centralized cooperative management.

Discounting the knowledge that naturally nothing adverse to the idea would be shown in a picture released with the sanction of the Union of Soviet Socialist Republics there is a feeling that the response of enthusiastic applause would not result unless basically and fundamentally there is something so sound and so absolutely right that there is no denying it.

The core seems to be healthy. This is as yet the greatest human spectacle the human race has ever staged, and speaking from an unbiased and unprejudiced standpoint influenced only by the possibilities suggested in this picture it does not seem out of place to say this adventure in humanity might appropriately be termed "a noble experiment."

Time, however, will put the final seal of approval or disapproval on the plan. And in the meantime the world at large will do well to watch with interest a program which can not go disregarded.

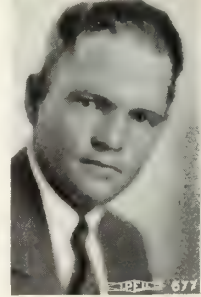
THE RAINBOW TRAIL

First camera, Daniel Clark; second camera, Curtis Fettes; assistants, Bud Mautino, Lou Kunkel; stills, Alexander Kahle; sound, Albert Protzman.

SEEKING "The Rainbow Trail" in the company of a Zane Grey hero and heroine promises in advance many obstacles to be overcome with thrilling pursuits on horseback by those who wish to thwart their happiness. But why worry? This author has never failed to arrive at a happy ending against any odds.

The Fox production of this sequel to "Riders of the Purple Sage" offers a capable cast with Grand Canyon country exteriors of unsurpassable beauty and grandeur.

Thanks, no doubt, to Philip Klein and Barry Connors, who made the



Daniel Clark

adaptation and wrote the dialog, relief from the trials of the principal lovers enacted by George O'Brien and Cecilia Parker is provided by Roscoe Ates, master of the art of stuttering, and Ruth Donnelly, the widow Abigail, who is willing again to become a bride. Roscoe as Ike starts to ask the widow, "Do you launder?" but gets hung up on the 'l' and the widow says "Yes" supposedly to the perennial query of courtship. From them on Ike is a muchly pursued man, as is to be expected.

With reference to Minna Gombell, who depicts Ruth, a woman scorned, the time of the action could be stated as 1885 B. W. (Before Wisecracking) as she has no opportunity to indulge in the forte which is so particularly hers. She does, however, demonstrate her versatility by being effectively

vindictive as the discarded sweetheart of the heavy villain.

Dave Howard comes to the megaphone for the first time as a full fledged director in this picture, and it is a very promising beginning. It was an occasion of similar importance for Cecilia Parker, sixteen year old feminine lead, just embarking on a film career.

There are still many loyal Western fans. This picture with a cast of players where each member fully meets the requirements of his part will please all of them. For those not so Western in their liking for riding and shooting the camera reproductions of portions of "one of the world's greatest natural spectacles" used as backgrounds for the action should amply repay them for viewing this picture.

for the idea. Twenty percent of the gross goes to the Rockne memorial.

"When the picture was in the cutting it was offered to Metro, but turned down," Variety says. "Later the studio became interested. It wanted the footage for cutouts for 'Stadium.' Wood and Beaumont turned down the studio's proposition, which didn't please the powers that be.

"In checking over booking the studio discovered later that in quite a number of spots Metro features had been sub-billed in favor of the football feature.

"Both directors were notified that in the future they should devote all their picture efforts to Metro, which doesn't alter the fact that they may eventually clean up a profit of around \$150,000 on an investment of \$2500 each."

Profit of \$150,000 on Investment of \$5000 Should Soften Squawks

CINEMA Crafts of Chicago, in its issue of December 10, discusses the much-talked-about Notre Dame-Southern California football picture. It quotes a wire from Joe Petrutz of Notre Dame to C. E. Ford of the Daily Newsreel of Chicago that M-G-M had been sold exclusive rights to film the big game with percentage to Rockne memorial, that News Reel would be allowed to make pictures but not Universal studio or other companies.

The story sets forth that at the eleventh hour a telegram from Sam Wood announced the need of a camera crew to shoot the game and that W. H. Strafford assembled a bunch of experts. They were Bob Sable, Charles N. David, Hugo Kersten and J. C. Richardson. Four equally competent photographers were assigned to cover late arrivals.

Strafford's instructions from Wood, says Cinema Crafts, were to meet him at the gate for credentials, passes and instructions. The crew were at the gate at the appointed hour of 11 and waited for two hours without result. Then Max Markham took up the situation with Notre Dame officials and is quoted as being informed that "No arrangements had been made for the M-G-M crew."

Then Strafford's men managed to get to the sidelines. Bob Sable made a dicker with Movietone News that landed him on the photographer's stand. Then through the arrival of a messenger from Wood and as the result of much palaver and exchange of credentials the crew reached the stand. In the meantime much valuable time had been lost.

Here in Hollywood bouquets have been passing between Wood and the Chicago cameramen, the former suggesting he did not get an even break from his photographers and the latter declaring that under the circumstances resulting from inadequate preparedness he got all that could be expected.

Perhaps the best answer to any

questions arising from the controversy is supplied by Variety in its local issue of December 25, in which it states that Sam Wood and Harry Beaumont, Metro directors, are in the doghouse at their studio because of their activities in producing with Si Masters the Southern California-Notre Dame picture. For once an employee was in the position of a dictator in a studio controversy.

The story quotes the estimated gross from the feature, which is in five reels, to be \$300,000 before it plays out, and that a deal now is on with New York for national distribution. The two directors are quoted as having together put \$5000 into the deal, letting Masters in for a third

Something Happens to Dyer But Not Just What He Fears

ELMER G. DYER had an experience recently which he classifies as among the more unpleasant of the sensations he has encountered when off the ground. Three thousand feet over Carthay Circle Theatre the motor of his engine went dead. The cameraman didn't know what Pilot Garland Lincoln was certain was going to be done in proper fashion, that is, a safe landing. The former just couldn't see how it could be done.

The pilot did it, however, even if he did land on a golf practice course and without cracking up—either his machine, or its human freight or the course either. Just how he did it will be told in the February issue of International Photographer, which incidentally will mark the beginning of the fourth year of the magazine's publication.

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MURLEN POWERS

THE young woman whose picture is shown here is Murlen Powers, daughter of Len Powers, guardian of the portals at International Photographers. She arrived in Hollywood—her first visit anywhere—Sept. 7, which happened to be Labor Day. There may be prouder fathers than the one she claims, but he is just about as proud as it is proper for any father to be.

TO ESSELLE, MIAMI

Copyright, 1932

By George Blaisdell

To you, my friend, I lift high up
A drink contained within this cup
That from your hand in friendship
raised
Reached out across a pathway blazed
By men who drank both long and
deep—
Who drank till death did follow
sleep . . .

So down the line when I am done
May glide this bond from son to
son . . .

And mine to yours may lift high up
A drink contained within this cup.
Hollywood,
Christmas, 1931.

Peters of Gold Seal Names

Henry Cronjager Cameraman

DR. H. O. PETERS, president of Gold Seal Productions, has engaged Henry Cronjager to take charge of the camera work on the seven productions he plans to make at the Metropolitan Studio, where he has offices. The first of these will be "Ave Maria," which will be filmed on a pretentious scale. The Psychophone, of which Dr. Peters is the inventor, will

be employed throughout the making of the subject.

The Psychophone is a device for use in photographing a subject so that the audience views it from an entirely different angle, physically as well as psychologically.

Dr. Peters has been an actor on the stage as well as a director of motion pictures. In the latter capacity he has made many pictures for Ufa and as many more as an independent producer.

Mr. Cronjager is one of the oldest cameramen in the motion picture industry, his first work having been with the Edison company in New York. He has many notable productions to his credit.

The Cover Artist



James B. Shackelford

This photograph was exposed during his recent visit to Utah.



The first day Arthur Rosson entered the studio of Paramount British Productions Limited he was initiated with some real good ale out of the old-fashioned pewter mugs. When he returns to Hollywood casually inquire as to what if any were his reactions from the combination. Rosson, who is shown on the left, is directing "Ebb Tide," from the story of "God Gave Me Twenty Cents."

On the right of the picture is Philip Tannura, technical adviser at the studio

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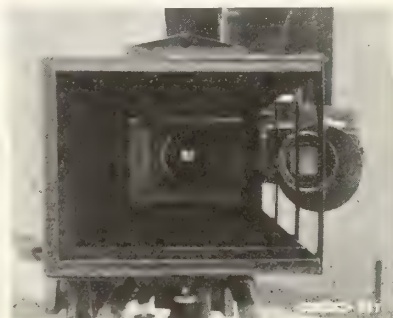
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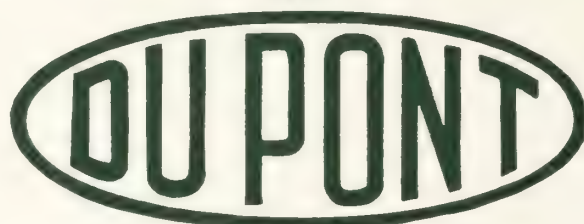
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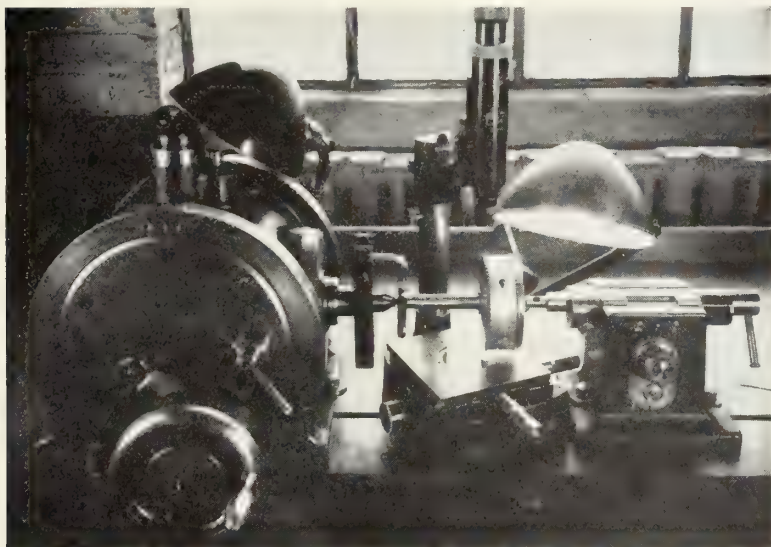
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Accuracy . . . accuracy . . . and yet more accuracy.

That must be the motto pasted above work benches in the factory that presumes to build equipment for the motion picture industry in 1932. It is the motto above the work benches in the Bell & Howell factory. The new sound printer aperture sprocket is an example.



Photograph of the new Bell & Howell Printer Aperture Sprocket. Its teeth are cut to an accuracy within .0002 of an inch.

To print on the positive film the highest frequencies recorded in the sound negative, the utmost accuracy must characterize the printer aperture sprocket teeth. To achieve this accuracy, Bell & Howell engineers made extensive experiments with minute variations in sprocket teeth. As a result, a special precision machine has been developed to cut the sprocket teeth exactly as they should be, to a far closer degree of accuracy than was ever dreamed of in the days of silent printing.

Not to risk all on even this unbelievably

accurate machine, veteran Bell & Howell workmen check and double check each separate sprocket tooth under a microscope dividing head, looking for one that may vary from the prescribed limit of tolerance of Plus .0002, Minus Zero. Let one tooth not meet this requirement, and the sprocket goes back to be brought up to standard.

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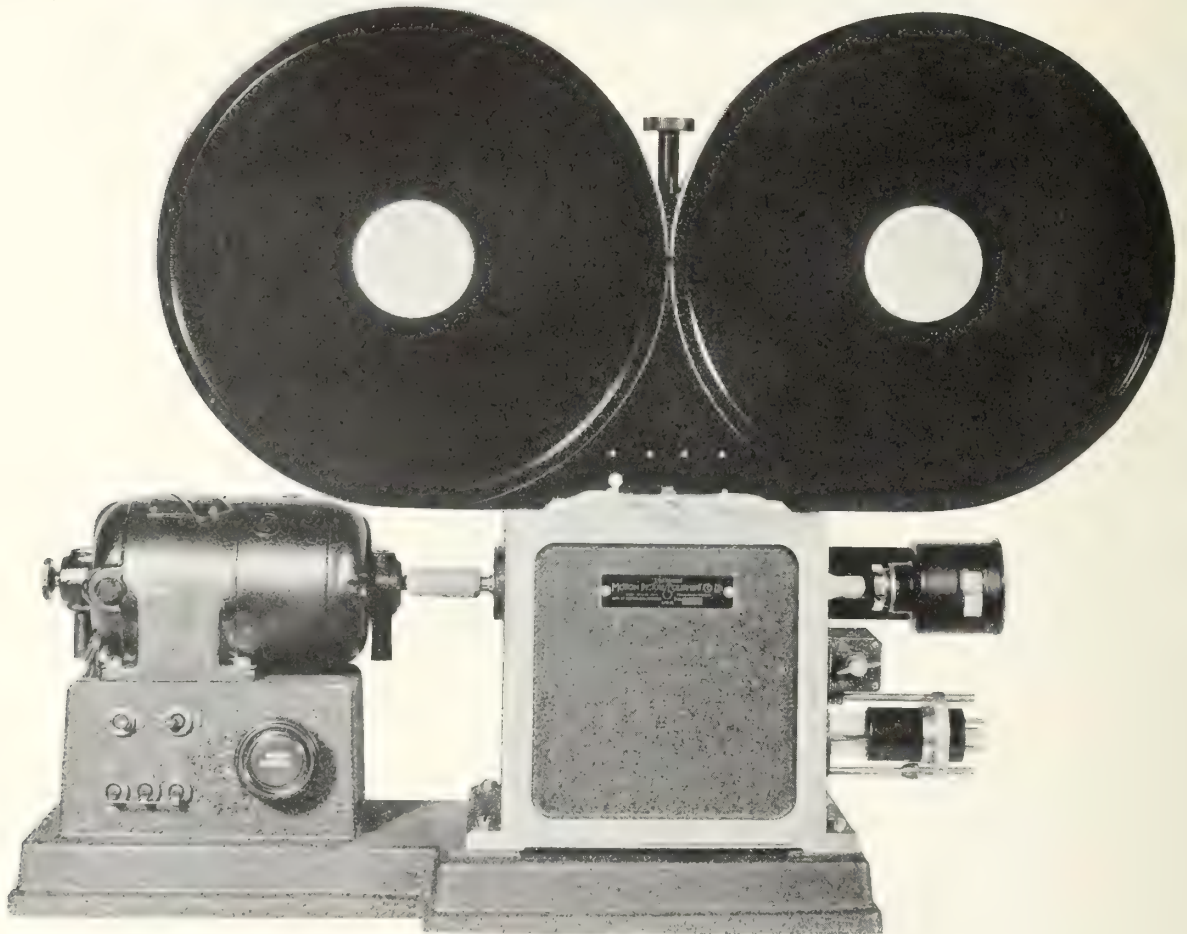


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The INTERNATIONAL PHOTOGRAPHER

Official Bulletin of the International Photographers of the Motion Picture Industries, Local No. 659, of the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators of the United States and Canada.



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Los Angeles Amusement Federation, California State Theatrical Federation, California State Federation of Labor, American Federation of Labor, and Federated Voters of the Los Angeles Amusement Organizations.*

Vol. 4

HOLLYWOOD, CALIFORNIA, FEBRUARY, 1932

No. 1

"Capital is the fruit of labor, and could not exist if labor had not first existed. Labor, therefore, deserves much the higher consideration." — Abraham Lincoln.

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The INTERNATIONAL PHOTOGRAPHER is published monthly in Hollywood by Local 659, I. A. T. S. E. and M. P. M. O. of the United States and Canada

Entered as second class matter Sept. 30, 1930, at the Post Office at Los Angeles, Calif., under the act of March 3, 1879

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Subscription Rates—United States and Canada, \$3.00 per year. Single copies, 25 cents
Office of publication, 1605 North Cahuenga Avenue, Hollywood, California. HEMPSTEAD 1128
McGill's, 179 and 218 Elizabeth Street, Melbourne, Australian and New Zealand agents.

The members of this Local, together with those of our sister Locals, No. 644 in New York, No. 666 in Chicago, and No. 665 in Toronto, represent the entire personnel of photographers now engaged in professional production of motion pictures in the United States and Canada. Thus THE INTERNATIONAL PHOTOGRAPHER becomes the voice of the Entire Craft, covering a field that reaches from coast to coast across North America.

Printed in the U. S. A. ¹  ² at Hollywood, California.

Tally Camera Contender for Honors

Motion Picture Equipment Manufactured by
Country's Pioneer Screen Showman Is
Revolutionary in Design

By IRA HOKE

Illustrated by James B. Shackelford

NOW comes a pioneer of the great moving picture industry back into the limelight of modern sound pictures introducing a moving picture camera so revolutionary and unique that it recalls in its daring the astonishingly successful career of its builder, T. L. Tally.

Before we outline the mechanical features of this ultra-modern camera let us digress a moment to scan briefly the eventful career of its sponsor.

It was back in 1893 that Mr. Tally first begun the exhibition of moving pictures. Then from 1895 to 1902 he owned and operated Tally's Phonograph Parlor at 311 South Spring street in Los Angeles. In this arcade he not only exhibited a dozen or more ear-tube phonographs, for these were the days when this device was a distinct novelty, but operated 20 Mutoscopes and 6 Kinetoscopes.

Birth of "Moving Pictures"

The Kinetoscopes proved to be the most popular attraction of his establishment so that when the Edison projection Kinetoscope was first placed on the market Mr. Tally at once visioned its immense amusement possibilities and in 1903 opened the first regular moving picture theatre, at Third and Main streets.

It was here that he first named this

photographic novelty "moving pictures." In this house such short subjects as "Gulliver's Travels," "A Trip to the Moon" and "The Great Train Robbery" were exhibited to enthusiastic and appreciative groups of spectators.

Then came several years of remarkable progress, so that in 1906 Mr. Tally was enabled to establish a theatre at Sixth and Broadway and in conjunction with this new enterprise he developed the first exhibitor's film exchange on the Pacific coast. This later became the General Film Exchange.

Installs First Theatre Organ

In 1910 he opened still another theatre on Broadway and introduced the elevating orchestra pit. Not content with this innovation he installed in the new theatre, about 1912, the first organ to be operated in a moving picture theatre.

This was a gigantic instrument having some 4,000 pipes, and was the first four-manual organ on the Pacific coast. This marked the pioneer of the great movie palaces of today, and at that time instantly raised the moving picture from the class of an occasional novelty to the field of superior entertainment.

In 1917 Mr. Tally organized the First National Exhibitors' Circuit,

composed of 25 leading exhibitors from various key cities. Among some of their featured players were Charlie Chaplin, Mary Pickford, Norma Talmadge and Constance Talmadge.

The familiar First National trademark of a chain encircling the map of America was an idea of his, representing of course the pioneer group of American exhibitors. This group formed the most successful chain of its kind ever organized and operated for many years, until 1928, when it was sold.

With the sale in 1921 of the First National organization's local franchise to Gore Brothers and Lesser and the subsequent leasing of the Criterion theatre Mr. Tally's name came off Broadway.

But to be off Broadway is not to be cut of the movie business, and to prove this he established himself in the heart of Hollywood and set to work on an idea he had long entertained; that is, of developing a modern moving picture camera. Surely he has the background; now let us look at the product.

Camera Revolutionary

Unique in design the Tally moving picture camera probably embodies a greater number of original ideas than any single product of its kind offered within the past decade.

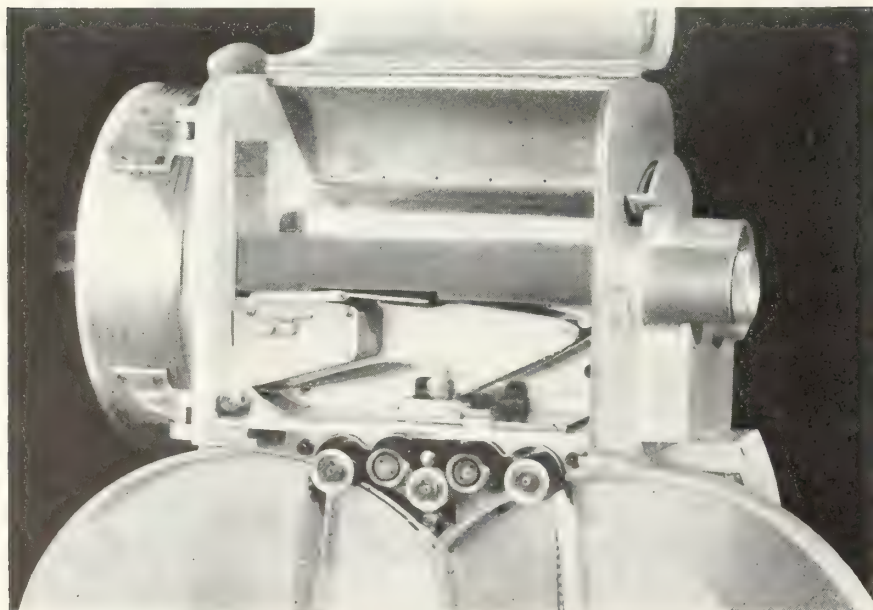
It has come from under the hand of Theodore M. De La Garde, formerly of Esthonia. Before the war he had been a camera manufacturer in his own country, having built more than 200 instruments. He came to California and opened the Hollywood Camera Shop.

It was here he and Mr. Tally came together, and from the ideas outlined by De La Garde and from a model of an intermittent movement which he exhibited in 1929, Mr. Tally became convinced he was qualified to design and manufacture the new camera. The result is that the cameramaker has been at work on the present instrument more than two and a half years.

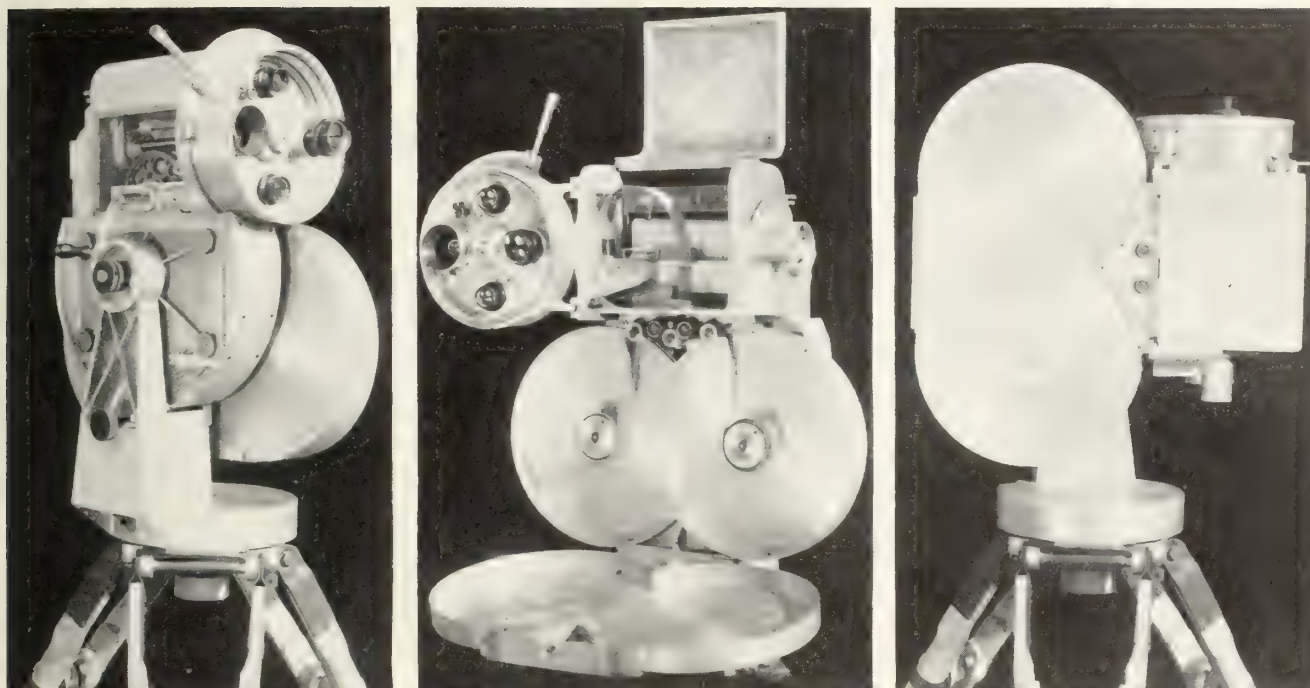
At first glance the camera appears to be upside-down. That is because the film magazine is situated below the camera box, instead of on top as is the case in most cameras. The chief advantage in the underslung magazine lies in its equalization of weight and balance. The camera is not top-heavy and can be tilted to any angle without becoming out of balance.

The camera proper is simple in design and embodies a minimum number of working parts and bearings. The movement is of the cam type and allows a shutter opening of 240 degrees with the film perfectly stationary before the shutter opens and after it has closed.

It runs in an oil tight case which not only insures perfect oiling, but deadens mechanical noises. Both movement and aperture plates are



Detail of the Tally motion picture camera box showing focusing tube in position and film and gate flattened out above movement case.



Left, motor side of the Tally motion picture camera showing focusing turret and drum segment which supports camera box on tripod and allows 180 degree tilt. The drum segment houses internally film take-up and feed mechanism. Centre, loading side of Tally camera showing underslung magazine, magazine take-up and feed sprockets and simple film loop. This shows focusing tube locked out of the way and the film in position for exposure. Right, showing how the Tally camera may be pointed either straight up or straight down, thus tilting over an arc of 180 degrees. Note simplicity of silhouette.

made of stainless steel. While light in general design, it is capable of turning over as high as ten times normal speed.

The pull-down claws are four in number and are easily replaced in case of breakage while the camera is on distant locations. Two register pins insure perfect alignment of film. When entering and leaving the perforations the pull-down pins execute the entire motion at right angles to the film plane. That is, there is no "drag" on top or bottom movements that would tend to "punch" or injure the perforation edges.

Quickly Threaded

The pressure plate is built with a hinge at the bottom edge which allows both the plate and film to be folded down out of the way of a focusing tube which is dropped into position when the cameraman wishes to line up a scene. A pressure release is provided while the film is pulled down.

This focusing device carries the usual right-side-up optical system and magnifies the image about seven times. As the tube is lowered into focusing position it automatically positions a ground glass upon the focal plane. Light traps at the eyepiece prevent fogging of the film loop.

The camera is probably the quickest to thread up of any of the 1,000 foot capacity instruments now on the market. This is because there are no sprockets in the camera box. The film feed and take-up sprockets are located in a clever free-running trap at the top of the magazine and are

threaded when the magazine is loaded in the dark room. It is only necessary, therefore, to slide the magazine into position beneath the camera box, turn out a sufficient loop and engage it with the pull-down pins in front of the pressure plate.

The film magazine is of the roll-compensating type; that is, it contains no dividing partition between the exposed and the unexposed rolls. This allows maximum capacity with a minimum of space. The magazine opens in half from a hinge at its lowest side, much in the manner of a large clam-shell.

It offers distinct advantages in loading and cleaning. Film feed and take-up is operated directly in the magazine by a compensating clutch which eliminates the slipping belt. As no belt pulleys are necessary the magazine presents a perfectly flat surface on the outside, thus guarding against breakage and assuring comparatively small space in carrying cases.

New Tripod Head

The lenses are arranged on a hinged turret which may be swung open to afford access to the shutter. Lenses are not mounted in individual focusing mounts, but are stationary on the turret plate. The entire turret racks backward and forward to permit focusing. Calibration of separate lenses is embodied on a single panel controlled from the right rear side of the camera. The turret also supports a Kains louvre-side sunshade and mat box.

Because the camera is above the magazine an entirely new type of

tripod head was designed which embodies several valuable features. The panoram movement is similar to the usual friction head. However, a radial departure is made in camera suspension to obtain the vertical tilts. Beneath the camera box is a two-thirds segment of a circular drum, on the flat top side of which the camera box is mounted. This drum incloses the film take-up and feed mechanism internally, while externally it acts as a radial track swung from the center and revolving upon roller bearings which tilts the camera up or down through a 180 degree arc.

Blimping Unnecessary

The control handle or "pan arm" is attached to the periphery of this drum and may be located at such a height that it comes naturally against the shoulder of the camera operator, where the greatest and steadiest control leverage is possible.

The entire camera is sound-insulated so that blimping is unnecessary. The case of the camera as well as the magazine is covered by a special rubber compound which thoroughly absorbs all diaphragm noise.

Shaft bearings throughout are set in rubber insulated sleeves. The tripod head is also separated from the camera base by rubber washers designed to eliminate vibration noises between the tripod legs and floor.

The Tally camera has attracted wide interest among Hollywood cameramen and it promises to be a factor in the new era of motion picture production when the time factor will of necessity relegate clumsy blimping devices to the studio attics.

When Broken Bottle Meant Disaster

Death of Bob Harper Brings to Mind Incident in
New England Country Daily in Which
Noted Yankee Tourist Had a Part

Harper, Robert R. (48947) -At Lawrence, Mass., November 22, 1931; angina pectoris. Age 77.—Typographical Journal for January (Volume 80, No. 1).

THIS brief obituary note inconspicuous among eighty-eight others in the mortuary department of the typographers' monthly brings vividly to mind a gathering of "prints" in the composing room of a little New England daily—on a brutally cold Sunday afternoon.

Bob Harper then was a blithesome and carefree laddie in his middle thirties. If he had any ties no one knew of them. Like the wind, that "blow-eth where it listeth," he traveled where the spirit moved.

So the day before he had slipped out of Boston and covered the ten miles to Lynn, deposited his traveler, and showed up on the Bee, Saturday afternoon on the little daily always was quiet. When the paper went to press on its second edition, around 3 o'clock, the comps grabbed the first chance to get away from the drudgery of setting solid minion—now seven point, if you please—for 30 cents a thousand ems. And 10,000 of those meant 450 lines on that 13-pica column.

Distribution could wait until Sunday, which usually would be devoted to replenishing depleted cases. Eight hours of typesetting, from 7 o'clock on, meant quite a lot of time filling them up. If a traveler hit the town it was his aim to catch enough distribution from tired or philanthropic sit holders to see him through for meals and bed until he could connect with a day's work.

So on this Sunday afternoon with the thermometer flirting with zero Bob Harper was among those present on the floor of the Bee composing room. Through some oversight there was no coal for the big cylinder stove planted in the middle of the room. Trying to work under such circumstances was pretty difficult.

Speck a Genius

There were eight or ten in the party, about equally divided in number between travelers and natives. The travelers had little if any money and the latter had had taken from them at home if voluntarily they did not surrender the major part of the rather slender earnings paid out the day before.

Among the travelers present was Speck White, so named because of the very definitely defined freckles that covered his face. Speck in his way was a genius. He was something of a typesetter, a good one, but even better as a writer of emergency stuff. One of his stand-bys in Boston was

to drop into the office of the "boiler plate"—the establishment that supplied New England with the stereotyped plates in columns so that country editors could be aided in filling their paper—and write vivid tales that flowed smoothly and easily from his high-powered imagination.

To be sure, like all printers of those days barring exceedingly rare exceptions, Speck did daily with the flowing bowl, and when it flowed he was rarely good company.

Another one present was Shorty Nelson, as short as his name implied. He was big in the hips and shoulders, but his head was even out of proportion to these. "Short" replied on one early occasion when ye present editor, calling his attention to a domestic wringer in the stereotype room, asked him how he would like to be put through it:

"Well, if you can get my head through the rest will be easy."

Then there was Billy Conley, the Massachusetts Traveler, so named because on one occasion he was reported to have wandered "way, way out to New York," which whether it be true or not of that intervening 240 miles provided opportunity for high glee on the part of Billy's more cosmopolitan brethren.

Drink Sounded Good

As the afternoon waned and the sun declined the temperature steadily fell, and so likewise did the spirits of the assembled prints. Some one suggested a drink might serve to raise the temperature. The thought was acted upon by Speck, who made a most appealing canvas, frame to frame among the workers and rather unfruitfully among those whose presence in the circle about the stove automatically stamped them as among the unemployed.

In the presence of a committee Speck counted 50 cents as the result of his personal solicitation. He turned to Bob Harper.

"Robert," he said in his gayest manner, "hie with me to yonder dispensary, there to aid me in separating Tom the Tank from some of the best he possesseth of spirits frumentis."

"Indeed will I," was the cheerful and prompt response.

In spite of the fears of some of the natives less acquainted with the ways of Speck the commissioners returned safely in a couple of minutes, displaying a quart bottle of whisky as the two came through the door.

The comps as one man slid off their stools and took their places on the line around the stove—still unheated. This stove, it may be added, stood on four legs, projecting well out from the

perpendicular of the cylinder proper. With most elaborate ceremony Speck passed the quart to Bob, with the warning that while a quart of whisky uncorked by a bartender would on an average return the price of twenty-two drinks, the present occasion was something different; that while there were but ten men to be served there were no single fisted among them. Therefore he must be discreet.

"Verily, that I'll do," softly returned Bob.

He pulled the cork and elevated the bottle to a horizontal position. As the deep red liquor flowed down his accustomed throat there was no outward indication it could have been other than milk straight from the cow—eyes as clear as those of a nursing infant and features as unmoved as a sleeping child's.

Gathering murmurs from the circle warned Bob his time had come. Reverentially he lowered the bottle and looked at "Short," standing next to him.

"Gimme the Bottle," Says "Short"

"Mr. Nelson, my dear friend, will you accept this humble token of my deep regard?" said Bob, as he failed to note that some of the liquor had flowed down the neck and on to the shoulder of the bottle.

"Cut the gab!" almost shouted "Shorty." "Gimme the bottle!" Smilingly Bob handed it over. With no trace of a smile "Shorty" reached for it. In his haste he did not note the slippery sides.

As he took it in his hands the bottle slipped through his fingers. With a crash it hit one of the four corners of the big cylinder stove. So thoroughly was it broken not even a single spoonful could be recovered from the wreck.

There was a momentary lull in the conversation that had been very animated. Somebody reached over and smacked "Shorty" on the jaw, an entirely unnecessary procedure, for the perpetrator felt as badly over the situation as it was possible for any other member of the party.

Nevertheless one thing led to another, and it was some time before peace was measurably restored. But the money was gone. There was no replacement. The bunch slowly and sadly turned up their coat collars and departed for their respective abodes.

It was a week before any of the boys saw anything funny connected with that Sunday afternoon disaster.

A Large Order

An intensive scheme to wire all Russian cinemas with talking film apparatus is now under way in the U.S.S.R. Soviets claim it is anticipated that by 1932, 75 per cent of the 35,000 cinemas will be installed.

Several new factories for the manufacture of talking film sets are now reported to be in course of construction and equipment.

Roderick Giles



Noise Ketcher

As told by
Fred A. (Red) Felbinger

To the
Sassiety Reporter

CHAPTER III

THE shades of night is fallin fast, or maybe it's only another of them typical Windy City days, when the light gets minus the actinic rays about noon. Pat McCarthy, Screen Digest camera ace in the boom-boom town, is got himself draped over the mahogany over at Chester's—givin Ches a earful of how the gallopin tintype business ain't what she used to be since they put buttons on cameras insted of the cranks they used to grind and Ches is busy tappin a new one account it's the day the bozos from the express company dashes in with the weekly paycheck so's they kin deduct the raise they ain't tole the old lady about yet.

Over at the Screen Digest office Roderick Giles is busy parkin his dogs on the desk because Mac says to hang around in case sumpin busts. Also Rod is got the ole eye glued on the door waitin for the postman to drop the latest hot one from the little woman Gertie, back home in N. Y.

Uncle Sam's errand boy missed on the call yesterday and Rod's temper-ature is hittin a new high for fear the baboon's tracks don't steer over to the office agin today.

But no, the buzzard is draggin the ole body in weighted down by a whole bag of the kind of tripe what makes good readin in the tabloids when heart balm suits get under way . . . and here mixed in with a dozen or so home office cheer envelopes is one for our hero.

The mailman staggers from the fumes of the ten cent store dope the little flame saturates the fiery balony in. Rod can't open it quick enuf when boom . . . a pineapple musta gone off, but No . . . it's jest the words of little Gertie's scribblin what blows off the ole high blood pressure in Rod's bonnet

Gittin Worn Down

"Roddy, Honey"—these is the only words that blow gently into his eyes—"I am writin to tell youse I am gittin worn down plenty sittin here in the big town bein out of circulation waitin for you to gather together a coupla three bucks to buy a weddin license and enuf carfare to bring me in them arms of yours.

"Also, I don't aims to die a soloist as I gots other ideas to finish before I listens to the Angel Gabriel's call. So I decides I is tired of bein a one man woman and watchin love flicker through my life on the silver sheet at a matinee.

"Frankly, Rod, Honey, Gable don't make my blood boil from a reel down at the local movie. I got to get my

The Kid Himself

goose pimples in the flesh, so I am writin to tell you I is very much in circulation again . . . a new sugar every night for 'yours truly.'

"Hopin you is the same, I is your true one and only, Gertie.

"P.S.—Anytime you feel you kin spend the three bucks for a dog license, drop me a line and maybe I'll give up the sextet of Don Juans now crowdin my evenings. x x x" . . .

Rod'll Show Her

And for the first time Roddy felt why men went for the stuff that put the bum taste in your mouth the next A. M. . . . He thought his heart acted like a electric light bulb that fell out a second floor window and landed on the concrete below. . . .

Here he was, not even talkin nice to the operator on the phone for fear it was cheatin, and this little skirt back home playin America's sweet-heart.

Well, he'll show her. So jest as Ches is gittin enuf gas into the new barrel Rod ankles in and says:

"Give me a straight one and no wash!"

Mac looks up, and when he sees the origin of the dialogue he falls off his stool. By the time he gets over the shock Rod is on number two of the giggle water and when Mac finally decides another man has been born Rod has planted number five under the ole belt.

By this time Rod starts to orate to Ches about wimmen and Ches decides it's his turn to buy. Maybe some day if business is good he'll hire a fiddler to play the accompiniment for these monologues of his customers, thinks

Ches, as Rod gets goin on the jilted tune.

Finally Rod figgers the ole heart has been drowned enuf so he gets up to blow . . . and the floor comes up and smacks him before he makes three steps!

Well, it's ten P. M. when Mac finally gets Rod slapped back into shape from his first bender and finally sinks the information into Rod's hatrack that they is gonna go out and cover the annual Arts Ball for Screen Digest.

On the Wagon

Mac piles Rod into the sound truck and rumbles up the boulevard for the big exclusive shindig. Rod is jest findin out why they calls it poison nowadays. His stummick is feelin reminiscent of the old acrobatic act back in the days when vaudeville was the go . . . and once Mac stops the ole truck for a light and winks to a cop while Rod makes believe he is a sea-sick guy on a ocean voyage hangin over the rail . . . only Rod is hangin out the window of the door on the truck.

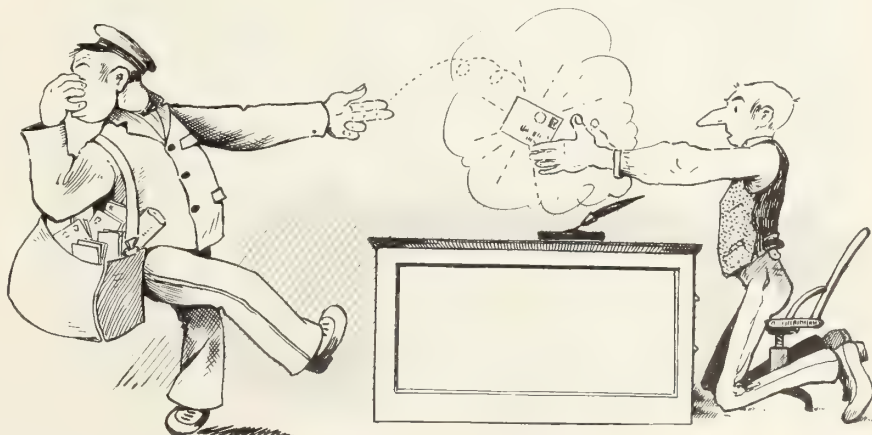
By the time they hits the joint where the exclusive Arts Ball is being held Roderick Giles has made resolution number one that he is on the wagon for good.

S'funny the only thing his mind runs on now is motormen's gloves . . . bottoms of bird cages and cotton fields at harvest time.

So Mac and Rod drag the ole equipment into the lobby of the big art hop when some bozo in a leopard skin costume nails em.

"Hey! You can't come in unless you is in costume!"

So Mac gets together with Tarzan and is informed they kin find the



The mailman staggers from the fumes of the ten cent store dope the little flame saturates the fiery balony in.

necessary get up in an ante room, for a consideration of ten bucks for the loan.

So Mac has the costumer doll him up like a Roman gladiator and he decides maybe he better make a pirate out of Roddy on account the heavy underwear Rod wears to keep the drafts off the ole carcass.

So the Roman drags his Captain Kidd noise collector into the arena of artistic sin to record another newsreel spectacle for ten million movie fans over the world.

Off the Wagon

Once in a while in order to finish another long shot Mac has to kick his pirate in the shins . . . but by the time Mac feels he is got a story on the ole celluloid his noise ketcher is comin around in great shape especially since some little Cleopatra with the giggles and what has lost her Marc Antony to the God of Barleycorn has decided maybe pirates what twists dials kin stay awake longer.

Well, when Rod realizes little Cleo is got him on the make . . . he figgers watahel . . . he'll show Gertie . . . no single standard for him.

So Mack goes to make the airmail with the story . . . and Roddy goes for the ookie ookie slanguage of the little vamp at the Arts ball . . . and by and by Rod gets sold by the artificial Nile siren that in order to prove to her he's a real pirate he's gotta get some grog into his system and right away Rod breaks resolution number one and goes on Bender number two.

S'funny how wimmen wrecks men. So by dawn it looks like Cleopatra has worn down Captain Kidd, as Rod is slumped sleepin agin the bass drum while Cleopatra is draggin her Marc Antony out to a cab.

Finally one of the janitors cleanin up some of the wreckage what was a arts ball a few hours ago gets Rod

back on his pins and propels him toward the door when Rod finally decides Captain Kidd kin handle his own grog.

So Captain Kidd by the time he gets to the door feels like he ought to lead his trusty men into battle when all of a sudden the costumer nails him just as he gets to the ozone with the dialogue:

"Jest a minnit! Turn in your costume before you leave!"

"Turn in *what*?" screams Roddy.

"I vant my costume, vat I only rented to you, not sold to you."

And the costumer made a grab for Roddy and Rod felt Captain Kidd was no piker when somebody tried to muscle him out of his belongings.

"Gimme my costume!" cries the costumer.

"Don't be silly! Thish ish mine! I been wearin thish on many a cruish! . . . Don't bother me!"

And Rod staggers out in the ozone with the little costumer dashin after, and the two of em land on the pavement in nothin at.

Harps Playin

Rod works hisself loose and gets up jest in time to greet a flatfooted bird in a blue costume with a tin badge on.

"Gimme that suit! Hey, officer, de man is stealin my costume!"

"Where doesh he gets thash balony?" blabs Roddy. "Thish ish my Sunday suit I got on!"

But the flatfoot makes a grab for Roddy, and Rod lets one go right into the flatfoot's kisser . . . and this wuz Rod's Waterloo.

The copper gets up, gives Roddy one of them Bull Montana glances, aims the old meathook carefully, and suddenly Rod don't bother much about the costume.

Rod hears harps plain . . . steamboat whistles blastin . . . riveters at work . . . and wakes up in a small

room with a lot of bars in the door separatn the ventilation from the outer hall.

Rod is enjoyin his first visit to the bastille.

Over at the Screen Digest the wrong number machine jingles and Mac answers only to bust out in a serious attack of giggles.

When he comes around enuf to talk back into the contraption he says: "Well, you wouldn't want the guy to walk down the street in daylight anyhow in that get-up, so maybe you better keep him there a while. Maybe it'll make a man out of him to set down at your station with some of them other drunks you got parked there!"

"I'll be up later in the day . . . the Captain's a friend of mine anyway!"

TO BE CONTINUED

Bell and Howell Printing List of 16 mm. Sound Films

A catalog of 16 mm. sound pictures available through the Filmo Library has been issued by the library division of Bell and Howell. Approximately 500 subjects are listed.

Many persons will be surprised so large a number of sound films are available. The fact that producers have been so prompt in putting such a volume of sound releases on the market in the comparatively short time since 16 mm. talker reproducing equipment was first perfected is an unquestionable indication of the great importance they are attributing to the 16 mm. sound field.

Like everyone else who is observant and alert with regard to such matters they evidently see sound as an increasingly important factor in 16 mm. pictures.

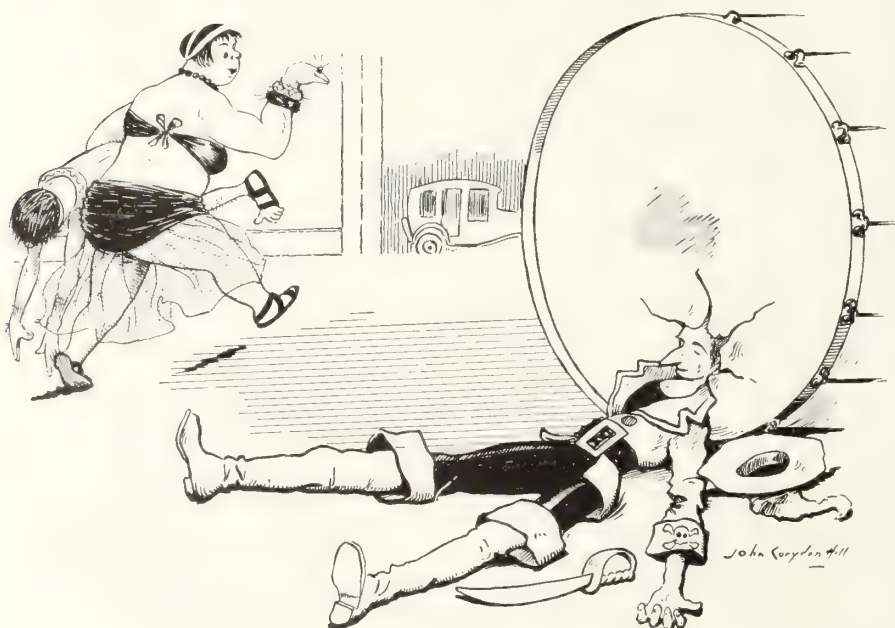
The subjects in the catalog cover a wide range. Many are strictly of an entertainment nature, while others are educational and informative. The listing will be of interest not only to users of sound equipment in the home but to many others, including educators everywhere. Business concerns will find here excellent material to serve as a sort of appetizer in conjunction with industrial sound picture presentations.

All subjects listed are sound on disc. A copy of the catalog, consisting of 33 mimeographed pages bound in an attractive cover, will be sent on request to anyone who sends eight cents in stamps to defray postage charges. Requests should be addressed to 1801 Larchmont Avenue, Chicago.

If You'd Start Riot Just Try Scheme in Hollywood

AN interesting co-operative effort in behalf of French production is reported here. It has been resolved by the Film Trade Press Association and the Artists' Union to make each year one super film.

The writers will be responsible for the scenario and the direction; artists will give their services free. Pathe Natan in turn has offered the gratuitous use of its studios.



Rod is slumped sleepin agin the bass drum, while Cleopatra is draggin her Marc Antony out to a cab.

Homeward Bound Is Bob Bronner

Globe Girdling Cameraman Describes Trip from
Ceylon Through Red Sea and Canal and
Into Picturesque Mediterranean

By **BOB BRONNER**

In Letters to His Father in Hollywood

Kandy, Ceylon, Nov. 18.

Well, here we are at the hotel Suisse in Kandy, 1600 feet above the sea. We arrived at Colombo at dawn and went ashore at 9 a.m., shot a few pictures and took the auto up the mountains to Kandy. We ran into a real nice tropical rain up there in the mountains.

The Island of Ceylon is interesting. On the way up to Kandy we saw all kinds of native life, also many plantations. It is a very prosperous island and has a fine hotel.

Thursday, Nov. 19.

Up and out of the hotel at 8 a.m. and we set the camera up in the rear of the car and went about shooting scenes of Kandy. A beautiful lake we found up there. We also took a shot at the Buddhist Temple of the Holy Tooth. You should see that tooth, several feet high, but not an interesting photographic subject.

On the road to Anuradhapura (cough it out, if you don't like it) we passed through dense jungles of solid green walls on both sides of the road. We arrived at Anuradhapura and the Government rest house.

Friday, Nov. 20.

We went about looking at the ruins of many Buddhist Temples, and towns 1500 years old, but just a jumble of rock as far as the camera was concerned. We shot a few scenes of native life and started on the road to the coast again. It is the beginning of winter here or the Monsoon season in this section of the tropics and it rained every afternoon.

We went through six storms while traveling and mighty hard storms at that. We stopped at Negombo to shoot scenes of the native fishing boats, a very peculiar craft with large lanternlike sails, and the natives could manoeuvre them very well.

We started back in a heavy rain, and believe me, it was an experience in itself. The road was very narrow and dark. When a car comes toward us with its headlight on it is blinding and they keep switching them on and off and drive very slow as they near you and then pull into the brush to allow you to pass. It is impossible without the lights to see the road. One cannot dare drive more than five miles an hour. It took us four hours to drive twenty miles into Colombo, and it was a nerve wracking ride.

Saturday, Nov. 21.

We stopped at the Grand Oriental hotel and were up early to shoot

around Colombo—street scenes and native life, and were back aboard the Alva only to find some six-year-old-minded so and so had plastered up my two suit cases and boxes with a lot of tin can labels. Was I sore? But I went to bed and slept the sleep of the just. But wait, I'll learn who did it and then! Well, it's no use getting mad. Men must be boys and boys must be kids, once in a while.

Monday, Nov. 23.

Up anchor from Colombo Sunday morning and checked over the equipment. The sea was very calm today,

so I was able to develop five dozen negs. I cannot get good panchromatic stock in this part of the world, so I am cutting up 8 by 10 super pan and use it in 4 by 5 and 3¼ by 4¼ Graflex.

Wednesday at sea, bound for Aden.

Yesterday I printed pictures all day and continued to print this morning, but had to stop this afternoon as the sea roughened up a bit for a change. I don't like the soup in my pockets.

Thursday, Nov. 26.

Today is Thanksgiving and I have been thinking a lot about you and it being your wedding anniversary. I truly wish I could spend the day with you. Everybody is resting after a hearty meal on board except those on watch.

The boys got out a special number of the Oceanic Mercury today and it did surely say lots in it again about me. The artist drew up a cartoon of Al and me. Al all dressed up, me



Commodore William K. Vanderbilt (right) with Bob Bronner on quarter deck of Alva at anchor in Monte Carlo

beside him, with the camera equipment all about me and a lot of question marks coming out of the top of my hat with remarks, "Spying for a hotel to have a good dinner at."

I haven't found out yet who plastered all those tin can labels on my suit cases, but leave it to me I will.

We expect to reach Aden, the southernmost end of Arabia, Saturday morning, thence through Suez canal to Port Said, Egypt.

We see some beautiful sunsets every night now and there are always clouds in the sky and of the most delicate shades possible. As soon as we hit the Mediterranean Sea we will realize how close we are to home.

The hops from now on are going to be long ones and we expect to cover a lot of ground in a short space of time. The Commodore has been around these parts about twenty-five times, he says, so is not much interested, but I am. My first trip, why not?

Well, Dad, we have the Homeward Bound pennant flying from the mast head, and it won't be long now.

We expect to be in Nice and Marseilles, France, about Christmas and New Years, and reach Miami, Fla., about Feb. 1, and nothing preventing, be home about February 25 or so.

My next letters to you should be from Cairo, Egypt, Port Said, Suez, and many places before we arrive in France, and when I arrive in France they will all be on their way to you. Sorry, I got to close to catch the mail boat, so adios, and with a hearty God bless you and with best wishes for a merry Christmas and a Happy New Year to you and all our friends and the boys of local 659, I am still your bouncing sailor boy.

Aden, Arabia, Nov. 30

We are now traveling so fast we keep ahead of the mail boats, so I'll hold this until we make good connections instead of mailing it here.

Arrived at Aden, on the Gulf of Aden, the southernmost point of the Red Sea, Saturday at 9 A. M.

We went ashore and photographed the town, which is situated in an extinct volcano crater.

The place is just a mass of hills and rocks on the edge of the Arabian desert. All the hills are strongly fortified by the British and a strong air force protects the entrance to the Red Sea.

The natives use camels as work animals. They tie them to two-wheel carts and put packs on their backs as well.

At Aden they have large tanks with which to catch the rain water and store it for the drouth season. Sometimes they have plenty of water and other times not enough.

On the Red Sea, Dec. 1

We weighed anchor at 4:30 A. M. and now are on the Red Sea bound for Suez and Port Said.

Instead of leaving the ship at France I will remain on board until we reach Miami, Fla., as I have so much packing to do, equipment and

personal effects that I think it would be best. I would like to tour about France a bit, but think it best to stick to the Alva; then I can continue to do some more experimenting work which I have in mind. I expect we'll arrive at Miami about Feb. 1.

We plan to reach Monte Carlo and Cannes by Dec. 25 and perhaps remain there until January 4 or 5.

We expect to reach Suez tomorrow morning and will pick up the mail there. I hope there is a ton of it for me. From there Al and I expect to go to Cairo, Egypt, by car with the Commodore for an overnight stay.

We have been traveling due north for the past four days on the Red Sea and we certainly notice the change in the weather. It is so cold now I have to wear my sweater when up on deck, and a good strong wind is blowing from the north which makes it still colder.

Thursday, Dec. 3

Dropped anchor at Suez at 8 A. M. and went ashore at 10 with all equipment. We loaded it all in a large touring car and after mailing letters started for Cairo, ninety miles across the desert.

At Cairo we went to Shepherd's hotel, registered and ate lunch. Then we drove about town to shoot pictures and obtained some good ones of the Nile river sailboats called feluccas, a picturesque craft with the bow raising out of the water in a circular line and with high triangular sails.

We happened to see one of the old water wheels, the ox blindfolded as it walked around and around patiently turning the wheel that brought the water up from the Nile for irrigation. This is the same irrigation method used hundreds of years ago.

Streets of Cairo

At sundown we drove down many small, narrow streets, bazaars lining each side, with native Egyptians sitting by smoking their native pipes called hubble bubbles, similar to the Turkish pipe with the long hose to draw the smoke through, while the tall bottle is on the ground near them.

That's what I call "long distance smoking," or "keeping away from tobacco."

Our car finally came to a stop alongside a narrow lane, not wide enough to drive through. We left the car, and our dragoman (guide) led us around many more narrow lanes among the native shopkeepers all trying to persuade us to buy and look at their wares.

Cairo, Egypt, is a City of Sights. Over 500 alabaster mosques are stuck in here and there in its narrow streets. The natives wear the fez hat, but its real name is tarboosh.

The Streets of Cairo is in the Arab quarter, and what a picturesque place it is. It is the world's fair and world exposition all in one. The Monski is the main street in the Arab quarter of Cairo. It has some of every nationality in it possible, all in their native dress and costumes. You can appreciate such a sight. Bazaars are all over as well as every description of stores, crowded with people; narrow

streets and stands clear out to the sidewalks.

Donkeys and camels are passing amid crowds of men, women and children ever going to and fro. What a sight! Tall, very high, beautiful Mosques, here and there.

It is a babylon of noises . . . barking of the dogs . . . moans of the camels . . . braying of the donkeys . . . shouts of the men at the animals . . . shouts of the keepers of stalls, calling your attention to their wares and bargains . . . walk right up to you, forcing you to stop by standing in front of you displaying their goods . . . yelps of the mothers at their children . . . yelps of the children themselves . . . a thousand languages heard and spoken . . . children walking along side of us, shouting, "Bak-sheesh! Bak-sheesh!" and holding their little hands out for money.

It seems begging is one of the arts taught children as soon as they are able to walk.

Narrow, winding, crooked streets where one can buy anything—such are the Streets of Cairo.

After a while of all this we turned in at one of the shops. Inside it opened into a large warehouse stocked with Persian rugs.

As soon as we entered the owner asked us if we would accept his hospitality by having tea with him; we accepted, and while having tea were shown a variety of rugs of very rare Persian makes.

After this we went into a perfume store and were shown the real essence oil of perfume. The flowers are grown in the oasis out in the desert. We also obtained some of what is called "ambergris," which the Egyptians use for a tonic.

We had some in our tea, but it seemed as if it only perfumed the tea, as there was an oily taste to it, but had a very sweet scent. I just couldn't resist taking some of the perfume, at 5 piastres, (25 cents) a gram. So back to the hotel for dinner and a good one at that.

Dinner over, we started out to see the sights by night. We stopped at an Egyptian cabaret. On entering we could see a mass of red fez; hardly any women inside.

The men sat about at little tables drinking their wines and whiskeys, while on the stage a dozen men were chanting to the songs of one girl in front of them.

This girl left after a few minutes and others came out ornamented with silver lace and danced, mostly wigged, much to the delight of the men-folk in the audience. So back to the hotel and bed.

The Pyramids

Up and out at 7 o'clock for a chilly ride to the Pyramids. Whoever has any idea it doesn't get cold in Egypt is certainly mistaken. I could have used an overcoat to good advantage most of the time.

We photographed the Pyramids, three of them, a little way outside of Cairo. They date back to 3,000 B. C. They rise to a height of approximately 450 feet and are made up of more than two million stone blocks

weighing more than two and a half tons each.

A wonderful view of the Valley of the Nile may be had from the summit of the Pyramids. They are indeed a marvelous tribute to the patience, skill and real labor of the ancient Egyptians to have erected these mountains of solid stone.

On leaving the Pyramids and the Sphinx we went to the Citadel or Alabaster Mosque, being a landscape of Cairo. It was built on a high bluff in 1166. From there may be seen the whole panorama of Cairo and a portion of the Nile with the Pyramids and Sphinx dotting the skyline.

The Citadel Mosque has five round domes, with two thin like minarets rising nearly two hundred feet from the ground. Cairo, with its many mosques about the city, with their golden domes still more goldenly lit up when the sun from a golden sky casts its rays upon them, brings to view a beautiful sparkling picture.

Saturday, Dec. 5

Shooting from setup in car; driving about the city; getting intimate scenes of native activity—and there was plenty, for no assistant director was present to tell them what to do; it was all the real thing.

At 2 P.M. we were again on the road to Suez for a two and a half hours' cold and windy ride back across the Libyan Desert.

Suez Canal

We started through the Suez Canal at 8 A.M. and set up on the flying bridge with a very cold wind whistling and making us feel a bit cold. The Suez Canal is cut through the desert to Port Said; it is a fairly straight cut of about 100 miles in length, with nothing on its banks but a long flat vista of desert sand as far as the eye can see on either side.

The Canal is very narrow, only about fifty yards wide, and one can stand on the center of the deck while in the middle of the Canal and throw anything on the shore, it is that close.

Once in a while a native appears, practically naked all but a gee string. What a lonesome desolate place it is. Desert on all sides of us, and during the heat of the season as hot as blazes.

We really traveled across the desert on water, Suez on one end and Port Said on the other. The sunsets and sunrises are most beautiful.

It is indeed a beautiful sight to look in the far distance, across the desert, toward the setting of the western sun and see the silhouette of caravans of a few roaming tribes with their camels.

When ships are passing each other, one of them must tie up to posts that line the sides. Usually the ship heading into the current ties up, to prevent the tide swinging it about.

It takes all of twelve hours to traverse the Canal, and all vessels are forced to equip with a searchlight suspended over the bow, of course being turned on when darkness sets in.

Port Said

We anchored at Port Said at 8 P.M. and it was colder than ever.

The temperature of the soup (developer) came down to within three

degrees of normal today, and what a relief. Last week the crew were wearing whites, and since reaching Suez they changed to blues and overcoats, and heavy ones at that.

Monday, Dec. 7

Up anchor and out of Port Said into a heavy sea, coming at us head-on. We are doing a bit of pitching and taking the spray over our bow and the wind is very strong. We are sleeping under two blankets these nights and wearing heavy overcoats up on deck. The sea calmed down about 8 o'clock and we are running fairly smooth again. We sighted the lighthouse on Cyprus Island at midnight, but didn't stop.

Tuesday, Dec. 8

Sea is smooth, as we are running in the lee of Asia Minor. All morning we could see the high snow-capped mountains of the interior.

Passed the Island of Rhodes at 3 P.M. We did not anchor.

We are now on our way to Athens, through the numerous small islands in the Aegean Sea. Will probably be there about 1 P.M. tomorrow.

Wednesday, Dec. 9

Athens, Greece

We dropped anchor at Yiraeus, the harbor to the City of Greece, at 11:30 this morning.

This is the harbor where the galleys came on raiding expeditions against Athens. Al and I went ashore to get okehs for taking our equipment ashore tomorrow. We had to go to every government official in Greece, I believe. Finally we got to the Minister himself and received permission. Athens is situated about eight miles inland.

Thursday, Dec. 10

Up at 8 and ashore through customs at 9 and went directly to the Acropolis, the hill on which the ruins of the Parthenon still stand. It was built about the year 500 B. C., and being made of marble it seems incredible that all this work could have been done by the hands alone, on the immense fluted columns and statues.

We stayed around the Acropolis all morning trying to get pictures with

the few seconds of sunlight that occasionally broke through the heavy dark rain clouds. The view from the hills overlooking the town of Athens, even in rainy weather, is very beautiful, with the Stadium, Temples of Theseus and Olympian, Jupiter below, while on the table peak nearly a mile away is the Monastery of Saint John, sitting on top of a sheer bluff. That's a sight that holds one spellbound.

It is a marvel, too, how the ancient Athenians moved all this marble and terra cotta up the precipice and built times then all the more credit to them.

From the Acropolis we went to a church built of terra cotta, in the twelfth century. The dome is in a good state of preservation. Some of the mosaics still cling to the walls regardless of the many small earthquakes in past centuries, which have crushed and dislodged but a few.

Friday, Dec. 11

We traveled back to the boat and up anchor at 8 A.M. from Piraeus harbor and ran into some rough sea for an hour until we reached the Corinthian Canal. This is very narrow, only 80 feet wide, cut through solid hills of rock. The walls in some places are over 200 feet high.

The canal was started in the time of Nero, about the year 50 A.D., and was dredged deeper by the French in 1870. We had only 15 feet clearance on either side. We came near scraping the sides of the boat a few times when the current started to swing us around a bit.

We had two tugboats, one forward, one aft, and they kept us headed as straight as possible along with the help of our own engines. I got a thrill of fear several times seeing the sides come mighty close to scraping the rocky walls.

The canal being only three miles long we saved a whole day by not going around Morea and also dodged the rough weather, as the barometer was quite low and we had word of storms on the other side.

At 3 P.M. we anchored in a snug



Bob Bronner at ruins of Hindu temple, built about 500 A. D., at Anaradapura, ninety miles inland from Colombo, Island of Ceylon

little harbor at Itea, on the mainland of Greece.

Saturday, Dec. 12

Cloudy, heavy overcast sky, but we loaded in a boat, then ashore, to chance the weather for a trip to Delphi, a few miles into the hills. No sooner did we put the equipment ashore than it started to rain, so we returned to the Alva. Very cold, with snow on top of the hills.

There is a museum and an ancient Greek amphitheatre and temple at Delphi we wanted to see and take a few shots of, but the rain kept coming steadily.

There are two picturesque villages nestling on the edge of tall precipices, which we can see from the ship. The natives of these villages still wear the ancient costume of shirt and vest with tassles tied around their knees.

For \$10 I received the great sum of 775 Greek Drachmas. It really did seem like a lot of money until we started to spend 225 for dinner and 100 here and there, and it soon went.

Sunday, Dec. 13

We went from the Gulf of Corinth into the Gulf of Patras. The barometer was falling fast and a good gale started to blow, and we did a bit of rolling and tossing, so pulled into the harbor of Patras, and tied up behind the breakwater with the wind blowing and sending the spray flying from the crests of the waves.

Patras is the second largest seaport in Greece, Athens harbor being the largest. Most of the population turned out to see us tie up. They lined the low pier until the wind and spray drove them to cover. The gale continued all night.

Monday, Dec. 14

The wind died down so we pulled out of Patras harbor at 8 A.M., but at noon the sea and weather became worse and we anchored in another snug harbor at Vardiani, Island of Cephalonia, which is the last island off the Grecian coast en route to Italy. We remained until the weather abated.

Tuesday, Dec. 15

Up anchor at 8 A.M. and bound for the Straits of Messina, 250 miles west. The storm has died down and the sea is fairly smooth.

Wednesday, Dec. 16

Passed through the Straits of Messina at 1 this morning and now running up the coast of Italy to Naples. The weather is a little warmer here.

Thursday, Dec. 17
Enroute to Monte Carlo

We arrived in Naples at 12 noon yesterday. It was raining most of the afternoon, so we couldn't go ashore until 4:30.

Naples is a picturesque city, set mostly on hills with the majority of the buildings of very old architecture. From the harbor, riding in a carriage, we passed along a medieval castle, mostly in ruins. The outer walls had partly fallen away and the huge arches of the interior could be seen.

After walking around up narrow side streets, built on the sides of hills, with the bumpy stones stepped up every 15 or 20 feet, and small shops underneath, we walked back down Via Roma, the main business street, to

Gumbrino's restaurant and had a good Italian dinner of spaghetti, chicken and Chianti.

This morning we could see Mount Vesuvius across the bay, with a good deal of smoke belching from its crater.

At 10 o'clock the Crown Prince Umberto came aboard for a visit. He left at noon and we pulled up anchor and got under way for Monte Carlo, France, running in a moderate sea.

According to the pilot chart we are in the Tyrrhenian Sea, between Corsica and Italy.

Friday, Dec. 18

Running in a calm sea all day. Anchored in the harbor of Villa Franche, between Nice and Monte Carlo. We are going to change anchor into Monte Carlo the first thing in the morning.

Today at noon the Alva was full around the world. That is, she was back to the same meridian at Keil, Germany, where she was launched last March.

So we are finally in France, the place we have been looking forward to for a good Christmas.

Al is now packing up, as he is leaving the ship here, to do Europe a bit.

We will stay anchored here until after the New Year, according to the latest word.

Everyone seems in good spirits and happy to be at anchor for a few weeks after our long trip.

Saturday, Dec. 19

Up anchor from Villa Franche at 8 enroute to Monaco, some 30 miles east, above the Riviera. A very rugged coast line, with little coves and anchorages below the rolling hills.

Homes are built into the sides of the palisades, even to the water's edge, where there is a stone wall or breakwater right in front with the waves pounding only 20 feet below the house itself.

Arrived in Monaco at 10:30. Really a beautiful spot. The red tile roofs and white buildings make a beautiful panorama around the small U shaped yacht anchorage.

Went ashore at 11 o'clock and rode the bus to Nice, 45 minutes drive from here.

Large parlor car busses run along the rugged coast. There are three roads, along the shoreline, halfway up or the Middle Corniche, and the high road, which runs along the rim of the hills.

The scenery is most colorful. The road winds around all of the inlets and each half mile presents an altogether different view of the sea homes and cliffs.

We arrived in Nice and I went direct to the American Consul to pick up mail.

The binoculars you sent me are very good and useful to me.

I find I can purchase a Leica camera complete for \$68. In the States I believe it is close to \$110. In fact everything is very reasonably priced.

Monday, Dec. 21

I think it will be fairly lonesome for me on the return trip, as Al is leaving Wednesday, and my room mate is also taking a fast boat to New York.

Al and I have stuck fairly close together in work as well as amusements so I'll miss him. But I wish to say that of all the business and personal associations I have had with Al that I could not wish for a better man as a working associate or a companion.

I went ashore last night with the second mate. We walked up most of the side streets in Monte Carlo. And what I really mean is *up*, as all of Monte Carlo is built on the sides of the hills. The narrow streets, where no vehicles are allowed, are made in terraced steps. Every ten feet or so there is a step.

At night the exterior of the Casino is illuminated and has a picturesque appearance.

The season of Monte Carlo begins in the latter part of January, so we do not see many people.

The climate here is, even as we at home say, "very unusual" for the Riviera. A sharp, cold breeze seems to be blowing all of the time.

For those it may interest, the sidewalk cafes serve a hot grog with rum and may be had for 4f., or 16 cents U. S.

Monaco is the smallest independent principality in Europe, covering only eight square miles. The whole area is commonly called Monte Carlo, as the Casino is its chief attraction.

There is no land or business tax, as the proceeds of the Casino are used for that. Also any person having business connections or living permanently in Monaco is not allowed entrance to the Casino to gamble unless, I suppose, on special permit.

I tried out the binoculars on deck this afternoon. They surely do pick things out. Thanks ever so much.

Monday, Dec. 28

Received your cable this noon, also a letter of Dec. 10. It surely is a great feeling to receive mail that isn't over a couple of weeks old, as it was two months old not so long ago.

Al and Mrs. Gilks are on their way around Europe. They certainly will have a great time.

Al hired a cab all day Christmas, and we went riding.

From Monte Carlo we went west to Mentone, on the Italian border. Then along the Upper Corniche, a road built on the rim of the mountains by the early Roman conquerors.

On one side we could see the blue Mediterranean and to the right the snow-capped Alps in the distance. We traveled through little villages nestling on the tops of steep cliffs, just as they were years ago as the protection of the cliffs provided a stronghold against marauding pirates.

We remained on this road till we arrived at Nice, where we had lunch and some more sightseeing.

We visited the Palais de la Mediterranee, the Casino of Nice. It is a new building, done throughout in a modernistic style.

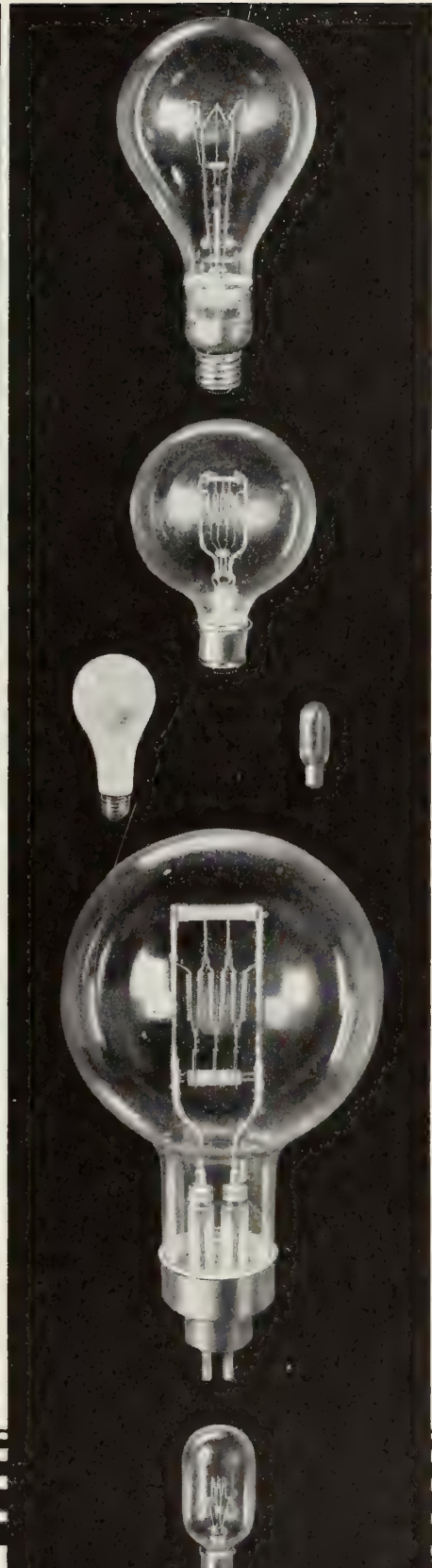
Then back to Monte Carlo along the Middle Corniche, through Villafranche and Eze.

Better mail this as I have to run ashore now.

Adios for a while.

Love from

BOB.



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Strange formation in northern Arizona desert known as the Cabbage Patch. It is near here where were found the dinosaur tracks estimated to be twenty million years old. Right, head of Navajo family.

Navajo One Tribe That Multiplies

From 5000 Marauders in Eighteenth Century
Indians Have Increased to 50,000 as
Raisers of Domestic Stock

By GEORGE ALLEN

IT WAS fortunate in our behalf to have lived among the Navajos for a year or more and also to have had a somewhat clear understanding of the history and traditions of this race.

It might be of interest to delve a

bit into the background of these colorful nomads of our southwest country, who are but a few days' travel from the centers of our great modern civilization and yet who today are just as primitive, have the same religious beliefs and live the same domes-

IN THE November issue of last year International Photographer printed an article dealing with the experiences of the Allen brothers, William and George, in their encounters with wild animals while engaged in exploration trips such as naturalists and scientists take.

As coproducers of the Clifton-Allen Wild Life Pictures the brothers penetrate many interesting sections of the country. In this story we are privileged to share their experiences while filming "The Navajo Witch" among the Navajo Indians of the Painted desert as related by George Allen.



Ancient cliff dwelling in the Canyon De Chelly.

tic life that they did centuries ago. Men that study race migrations say the Navajo is a Mongol, who ages ago came from Asia, crossed the Bering straits, stopping in Alaska a while, and slowly wandered down the Pacific slope to his present home in the southwest.

We know of him in the eighteenth century as a marauding, thieving killer conquering and preying on other peaceful people of the southwest as well as many slaves of numerous tribes.

Change to Pastoral Pursuits

Being nomads and traveling in small bands the Navajos were a hardy and virile race at this time, numbering some 5000. When the Spaniards came to the southwest bringing sheep, goats and horses the Indians stole or acquired numerous heads of these animals. Sensing the importance of these domesticated flocks as a means to economic freedom in their ability to provide food, clothing and an aid to



Charley High Hat, so named because of his ancient headgear, which was presented to him by Kit Carson during one of that famous fighter's campaigns. Right, one of the many corrals found all over the mesas wherein are herded sheep and goats.

travel, the Navajos gradually changed from a warlike people to the pastoral stage wherein they confined their activities to the raising of sheep, goats and horses.

As a result of this change in their habits and development, the Navajos are today a self-sustaining race of indians now numbering 50,000 and credited with being the largest tribe of pastoral indians in the world. This record is a truly remarkable feat when consideration is given to the arid, harsh country of northern Arizona comprised mostly of great canyons, mesas and deserts.

Going on Location

We left Flagstaff in early April for the back country of the Navajos heading for Canyon De Chelly, the stronghold of these Indians, about a five-day journey from the border of their reservation. We were heading for a small settlement of hogans and some five families as the starting point from which to commence operations.

This remote region far from the beaten path of the white man would be ideal for the program we had in mind. The five families were our friends, as we had lived among them at a previous time for some four months.

Old Chief Charlie High Hat, an ancient warrior of 104 years and spry as a lark, accorded us a great welcome.

We aimed to film some of the daily life and habits of these families without their knowledge of the dreaded devil box, as they call the motion picture camera. The more primitive believe they will die after you have taken a picture of them.

The still camera, however, is an entirely different proposition to them and, if you are their friend, they will allow shots to be taken with it. So it was a still camera that was being used as far as they were concerned and I might say it was a great bit of luck for us, as there were no self-

conscious or forced efforts such as a camera-shy primitive savage indulges in when seeing a weird box.

General Characteristics

We worked among them for three or four months and had a great time teaching our friends the white man's ways, they in turn telling and showing us the life they live. They truly may be termed a colorful race of people, generous to a fault, fond of sports, appreciative of a good joke and very intelligent.

Of the many primitive tribes of Indians I have visited in the course of years from Alaska to Central America I like the Navajo best of all. As is customary with all primitives most

of the things in nature bear a symbol—good or ill omens.

In fact, their lives are bound up in thousands of superstitions. Hills, canyons, trees, birds, insects, animals, clouds, rain, all have a special significance either denoting a good or bad omen. The medicine men are the appointed masters of the gods to watch over the tribe and administer to the evils, ills, good fortune and all the other things pertaining to their people.

Medicine Men's Magic

These men have all the master tricks of a great magician and then some. Many of the feats they perform would make our sleight-of-hand



Shepherd boy with his bow and arrow.

artists cry with envy. Supersition is the background of all their beliefs. This is necessary in order to make certain laws effective and in most cases good comes of it.

The Navajos have a strict mother-in-law taboo which exists among them. A husband must never meet his mother-in-law or any of her sisters or her mother after marriage.

If circumstances arise that make communication absolutely necessary one shouts to the other at a distance, using the third person. It is curious to see a man or an old woman hide in or run from a trading store when warned by the sibilant hiss "Nis Gaa."

The penalty for the infringement of this law is blindness. Most Navajos give no reason for this custom simply saying that such intercourse is improper. Several of the old men, however, say that the practice was originated long ago by wise men who wished to keep the mothers-in-law from making trouble in the homes. It is worthy of mention to remark that this same custom prevails among the nomadic tribes of Mongolia.

Courtship Procedure

Another interesting custom among the Apaches and Navajos pertains to courtship. The suitor for a certain girl rides up to her hogan and ties his horse before her home. If she feeds and waters the horse it signifies acceptance; if she does not do this after a day or so it means he has no chance.

Faithless wives in earlier times were punished by clipping off a portion of their noses which it is easy to imagine was a painful procedure.

Eating Habits and Beliefs

Navajos as a rule refuse to eat fish or any sea food. This is due to their belief that the eating of anything from the sea will cause white spots to appear on their bodies. They seldom kill coyotes and certain other animals or birds because of their belief that when a person dies the spirit goes to dwell in a deep canyon where everyone is happy.

Sometimes, however, the inhabitants wish to go back to see what their friends and relatives are doing, and for this reason there are piles of coyote skins and owl feathers on the edge of the canyon which anyone may don when he wishes to go back to earth.

This belief makes the Navajos fearful of killing coyotes or owls since by so doing they might be preventing one of their dead relatives from returning to the happy canyon and thereby cause the spirit to wander forever on the face of the earth.

Evil Spirit of Desert

The Yan-Tups are believed by the Navajos to be the evil spirits of the desert springs. They are supposed to live in the ground around the subterranean sources of the mountain and desert waterholes. At night they come out of their deep hiding places and sit on the surface of the water singing in low, doleful voices. Oftentimes they seize little children who go to the springs for water and carry them off to hidden caverns.

The principal activity of the Yan-Tups is making people sick. The Yan-Tups still dwell in many of the springs around the Painted Desert country. The white man calls them Epsom or Glauber's salts, or arsenic springs, but the Navajos still believe it is the evil spirit of the desert.

High Esteem for Cat and Snake

The Navajos and other mesa tribes believe that the two most perfect creatures of the animal kingdom are the cat and the snake because they remain the least changed from the form they had in the earliest times. Being so elastic they are able to light on their feet from any fall the Indian believes these creatures can adjust themselves to any new environment even to the extent of adapting themselves to civilization.

This is a correct deduction on their part. From my experiences as a naturalist I have learned that the snake is one of the greatest means in the animal kingdom of preserving the balance between nature and commerce. Without snakes we should be overrun with vermin, and the industry of farming upon which all other industry depends would have perished long ago.

If it were not for the reptile appetite for grasshoppers, mice and small insect pests that destroy vegetables we would all be eating mice instead of grain.

Most all the Indians and some Americans of the Southwest who have known this secret keep gopher snakes as mousetraps. There is no other country in the world where there are rattlesnakes, humming birds, condors and peccaries as are found in the two Americas.

It is easy to believe almost anything of this strange creature—the snake—whether one be a primitive or

highly civilized individual. A certain mystery and romance connect themselves with this creation which is so like us in the major ways and yet so unlike us superficially.

Also in many of their theories and beliefs the Navajos may be closer to the true symbolism of nature and the correct interpretation to be applied to men and human behavior than those who have had their perceptions dulled rather than quickened by our so-called "civilization."

Who can speak with irrefutable authority?

Keyes Opens Studio

Donald Biddle Keyes announces the opening of a photographic studio at 127 North Larchmont. Before going into motion picture work he was well known for his still photography. Mr. Keyes extends an invitation to his fellows of the International Photographers to give him a call.

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*Happy Island
Yosemite*

*Enchanted the trees become
Fantasy caught in flight;
While the river is a poem
Enthralled in silver light.*

*Photo by Harry Blanc
Verse by Berenice M. Conner*



Cream o' th' Stills



In a picture of old Spain, "Blaze of Glory," Oliver Sigurdson chooses this setting for a striking still

David Ragin gives us this shot of the frontier as taken in Carmel, on the California coast, in the production "Paid to Love"





Cream o' th' Stills



Death scene from the ending of the unforgettable "Journey's End," photographed by Gordon Head



Paul Grenbeaux transfers to film a setting of Old Mexico, of the watchman of the night and his lantern—and his shadow



Cream o' th' Stills



Elmer Dyer contributes this bug's eye view of giant cactus on the Superior Highway in Arizona, between Phoenix and Globe

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For the Benefit of Those Who Hail from Missouri

HERE are tangible evidences of the history-making snowfall in Southern California on the morning of January 15 last. The Weather Bureau suggests there has been nothing of so much importance in its own field of snow in 54 years.

In the centre of the picture is an exposure made by Ira Hoke. The

camera was pointed generally from west to east, from a point a block west of Highland avenue and looking over the hills that form the northern border of Hollywood. In the upper left hand corner is the home in North Hollywood of George Meehan, who incidentally exposed the other pictures on this page. The upper right shows

the point where Laurel Canyon turns into Ventura Boulevard.

The bit in the lower left reproduces the crest of the new cut-off to Newhall and the Ridge route. In the centre is Rhodes avenue, North Hollywood, facing the Hollywood ridge to the south. At the right is a view of a North Hollywood orchard.

Legions of Wild Animals at Home

So Learned Bill Hudson When Bank Quit Cold
with Africa Outside of Swimming Range
and Old Feed Bag Getting Low

By WILL E. (BILL) HUDSON

NIMROD has the record of being the first hunter that broke into print. Since that time hunting stories have had an important place in the written history of all races. Many of these hunting stories were good, and in the telling, like good old wine, they improved with age.

As a result when it became possible for the ordinary individual to get possession of a motion picture camera and a few cans of film the proper thing to do was to dash down to Africa and shoot up a countryside filled with thousands of kind-faced and easy-going animals.

The next move on the part of a lot of these camera hunters was to hip-shoot a few old lions, tigers or hippos; make a lot of close-ups of agonized animals and turn over a set or prints to a high-powered press agent and proceed to dazzle Broadway and the folks back home with a lot of stories about the dangers of photographing these various critters.

Some of these pictures were pretty good just the same. Ever since the famous Paul Rainey pictures made such a hit I had a yen to make an animal parade of my own. The news game, however, kept me too busy. About a year ago the news reels discovered that they could worry along without me, and my old desire to make a game picture came to life once more.

A couple of banks went out of business, and with them all my money. There is no way to walk to Africa, and it is positively too far to swim.

Now that game picture simply had to be made. I discovered that at one time North America had more game than Africa ever had, so I went to work on a game picture, made, you might say, in my own backyard.

Don't Fall Overboard

One of the first things I tackled was a sea lion group. There is a magnificent herd out on the coast of Washington, and really I never had so much fun in my life as I did watching those animals perform.

They are pretty shy, and to really get close to them you have to do a lot of crawling around over wet, slippery rocks. One thing you must not do on these rocks is fall overboard. Such a happening would be classed simply as "too bad."

Take your time, however, being careful to keep out of sight and the results will justify all the work and trouble.

Some of the tiny islands nearby are home for a few million sea birds, so

while I was at it I made some sea bird stuff. When you make sea bird pictures be sure and bring along an old slicker and rain hat. Be sure that they are old ones as they will not be of any use in polite society afterward.

I found murre, gulls, cormorants and sea parrots here and a lot of other birds that I was not sure about, so I am not going to get technical. I am just an ordinary garden variety of a news cameraman.

Dislikes Light Tackle

One of the funniest things that I can think of is for some of the boys, when they get out on their own, is to hunt up a cub reporter and get an interview that carefully classifies them as "explorers-scientists-cameramen."

Sea birds are graceful in every way, so by way of contrast I dropped down to Klamath Lake, Oregon, and made a pelican picture. I surely got some contrast to say the least. A flock of young pelicans just old enough to waddle along will surely cure the blues even during the depression.

As soon as I got my birds and sea lions in the can I took to fishing. I covered trout, smelt, and about seven different kinds of salmon fishing,



Will E. (Bill) Hudson

winding up the fishing orgy with a week aboard a North Pacific steam whaler.

Some of the stories of these light tackle fishermen are really good. The stories of salmon being so tough and full of fight that they almost set the tackle on fire were common, but really I had to hustle to get any footage at all on light tackle fishing that looked like speed to me.

The sport side of smelt fishing on the sandy river in Oregon is nearer a clowning performance than anything

I have ever seen in the way of fishing. They catch smelt in everything from bird cages to last year's model B.V.D.'s.

The commercial smelt fishing in these streams is sort of a scooping expedition. The fish run in schools that are almost solid masses of fish. The fishermen simply scoop them in at fifty or sixty pounds the dip. Five tons is a boat load. Sometimes it takes five or six hours to load a boat.

Pacific Coast salmon fishing is strictly a cold blooded business of killing fish with the most approved methods that have been developed after years of experience. The traps are interesting affairs. Built directly in the path of migrating salmon these traps are deadly efficient and very few salmon would ever get by to spawn were it not for the fact that the fish commission close the traps for twenty-four hour periods each week.

The most spectacular fishing operation I think is to see the horse seines in operation at the mouth of the Columbia River. They catch the big royal Chinook salmon there in those horse drawn seines and to see them bring five or six tons of those big forty-pound salmon at a haul is an interesting sight.

Wanted Ship to Sink

The big kick of course in my fishing spree was a week aboard a North Pacific steam whaler. The weather was a bit sloppy and we were out six days before we sighted a fluke. On the sixth day we had luck and got three head. We got the first one just after daylight and the light was too bad for pictures.

Anyway, I was hoping that we would never get any and that the ship would sink, as I am not at times a very good sailor.

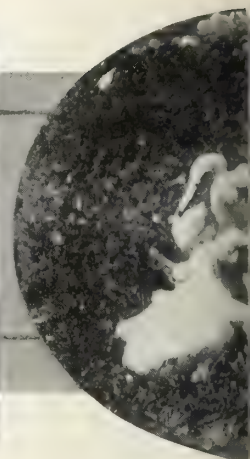
Later in the day we raised three head and had two of them alongside in less than two hours. In the early days of hand whaling they had some long drawn out battles with these big creatures, but the modern whaling gun has taken all the romance out of the business.

A snowshoe trip into the high Cascades for mountain goats was a trip somewhat out of the ordinary. I hiked twenty miles in fifteen feet of snow, making a climb of three thousand feet, to a high summit, the winter range of a herd of goats.

I really think the goats had more fun out of this trip than I did as I can't imagine anything funnier to a goat than a fat man on snowshoes trying to keep right side up with a sixty pound camera on his back.

The mountain sheep in the Canadian Rockies were a bit easier to reach than the goats. It was 42 degrees below zero when I made the sheep picture, so there was no danger of getting overheated.

There is, however, no royal road



to any of this high mountain stuff, and if you are really going to get pictures you have simply got to get in and drill as you can reach them no other way. I should own at least half a dozen goats and sheep as I am sure that I earned them.

Deer Pictures Difficult

I had a lot of trouble in getting deer pictures. They are hunted so ruthlessly that they are not only scarce, but very shy. After a lot of watchful waiting I managed to get some very good shots by salting a favorable spot.

Coyotes were cornered in a cave and dugout so that was simply a matter of pick and shovel work. That gives me an idea! If business doesn't get better I will have that much of a start on the rest of the bunch.

Chipmunks and marmots are such friendly little fellows that all you have to do is to get a good supply of stale bread or peanuts and they will follow you all over the lot for a free lunch.

The pronghorned antelope took days of roasting out in the desert to get

real intimate shots. Down in Southeastern Oregon is the last big herd the last of about 40,000,000 head. This herd numbers perhaps 1, head in all. Unfortunately they are going fast as they can't stand crowding by the sheep men.

They range in a high desert plateau that runs about 7,000 feet above level. Your long focus equipment comes in handy down there. I was using a 12½-inch and I needed at least a 25-inch lens to do the work on them.

Some Animals Shy

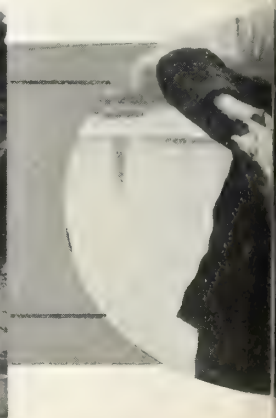
When you get the idea that you can go into the Yellowstone in the summertime, and the animals will all parade by in review in an unbroken parade two by two, please guess again, that is not the case by any means. I wanted moose, elk and bear in Yellowstone.

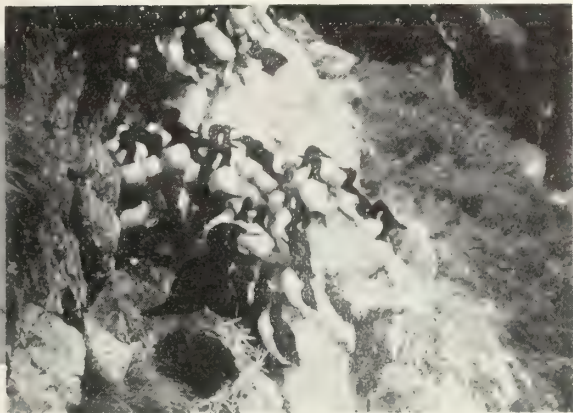
Getting bear is a picnic, but intimate shots of moose were not so easy. About the only thing that the moose will not run from in the summer months is either a squirrel or a beaver. I tramped around the swamps there until I am sure that I look something like a beaver, and to an outsider would have been accused of acting much like a squirrel.

The moose feed early in the morning and late in the evening, spend the most of the day snuggled up in a nice mudhole. That protects them

Left, reading down—Bull elk in Wyoming, Oregon antelope, cub bears wrestling, sea lions and buffalo national bison.

Below, from left—Salmon, Columbia River beach, Washington steelhead salmon and two-seater whale mouth. Photos by Will E. (Bill) Hudson. Pictures all are enlargements from motion picture film one inch wide.





om flies and gnats. That also left
e flies and gnats free to work on
e, and what a sweet job they did
ake of it. Nevertheless I have a
t of good moose negative.

Elk pictures were just a repetition
of the moose episode except that I got
much better negative with a lot less
work.

Strange as it may seem the only
thing that I set up on during the
entire season that had any real thrill,
from a danger point, was buffalo. For
some reason the herd I was working
on was in a bad humor. I don't know
whether their manager was asking
for a raise or a promise of more hay
for the coming winter.

I even showed them my card in No.
99, and a young bull had the nerve
to put me up a tree, where I roosted
until he got thirsty and ambled off
to a spring to get a drink. I also
ambled, but in the opposite direction.

Beware of Bear

No three-ring circus can furnish the
man that is provided free of charge
by the Yellowstone bear. The bear
by nature seems to be something of a
town, and in addition has the pro-
verbial government mule beaten in
every way when it comes to plain
serve and cheek.

There is no bear living that will
not get chummy if you have a supply
of food to encourage him to stick
around. In the Yellowstone they
have not hunted bear for fifty years,

so as a result the bear seem to think
that every car or truck is a candy
wagon being run for their special
benefit.

Tourists stop their cars loaded with
lunch and a garage gets a job re-
building a brand new car. Others
will feed them from their hands and
get chummy, and as a result, serious
injury.

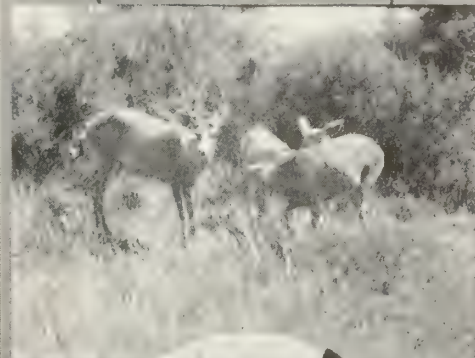
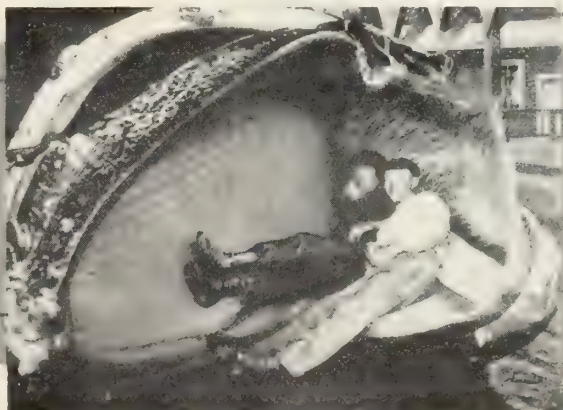
The park department now is feeding
hotel scraps at definitely located feed-
ing grounds. They have a ranger on
guard with a rifle, which seems to
please the bear, as it prevents a lot
of curious tourists from interfering
with their meal hours.

Seriously, however, protection of
our wild life here in the West is an
important problem. We have mil-
lions of acres of mountain and desert
land that will always be more or less
of a wild area. With a little care and
less killing by so-called sportsmen
we always will have wild life for all.

Camera hunting in America I think
has just started, and I hope that the
rifle will soon be hung on the wall
with other relics of an age that has
passed and gone.

Above, from left—Ha'f grown pelicans, baby
pelicans and murre-cormorants.

Right, reading down—Rocky mountain sheep,
Canadian Rockies, Oregon deer, mountain
goat, Cascade Mountains, Rocky Mountain
grizzlies, Yellowstone, and moose in a
mountain lake.



Sixteen Questions Designed to Test Admissibility of Salon Candidates

CAMERA enthusiasts who aspire to having their favorite prints exhibited in photographic salons may profit greatly by the observations of Wayne G. Winchester in his article, "Prejudging Your Salon Entries," which appeared in a recent issue of Photo-Era Magazine.

Acting as an assistant in preparations for a salon showing Mr. Winchester had an excellent opportunity to study the comments of judges in their decisions on the entries. From this experience he evolved sixteen points by which one may prejudge his own prints before submitting them.

The sixteen points are given as interrogations, the correct answer being "Yes" in all cases except question No. 2, which should be answered in the negative.

1. Do the title and the picture hang together? That is, does the title convey or explain the motive of or reason for making the picture?

2. Is the print "spotty"? That is, are there distracting spots of light and dark which draw the eye away from the chief interest of the picture? Spottiness tends to confuse the eye and obscure the picture, weakening its appeal. (Your answer here should be "No.")

3. Are the edges of the print darker than the middle portion, helping to focus the eye within the bounds of the picture space? Generally, avoid chair and table legs, knees, arms, etc., or any pronounced lines, light or dark, prominently cutting into the edge of the picture, as such lines usually lead the eye out of the picture.

4. Has the picture aerial perspective? That is, is the distance graded into steps of space by means of softness and lightness, near objects being more sharply outlined and darker in tone than objects at greater distances?

5. Does your picture have roundness and depth? Can you reach out and pick up the objects, or walk into the distance?

6. Does your print have good gradation of tone, with detail in the highest lights and deepest shadows?

7. Is the print strong—that is, rightly exposed and correctly developed to give it good brilliance?

8. Is the color of the print in keeping with the subject?

9. Have you avoided distortion, or at least all noticeably disagreeable distortion?

10. Is the composition good? Does the eye seek some portion of the picture and rest there, roving calmly over the details, then returning to this point of interest?

11. Is the picture one that your audience will understand and appreciate? The salon is hardly the place for prints that cannot be appreciated by at least some of the attendance.

12. Could you hang the print on the wall of your room and live with it for months without tiring of it?

13. Is it neatly mounted? Is the workmanship clean? Is the mount suitable and unobtrusive, quietly setting off the picture, giving the shadows and highlights heightened interest?

14. Does the print have "feeling"? Does it arouse your emotions; carry you out of yourself; give you something akin to a thrill as you look at it?

15. Does it carry a message? Has it a reason for having been made? A picture is a means to an end. Does it accomplish that end?

16. Is the work technically good?

Bell & Howell Announces Issue of Varo Lenses with Many Advantages

THE Bell & Howell Company announces a development of first importance to everyone interested in the technical side of professional motion picture making—the new Varo lens.

This totally different lens opens up a wide range of new possibilities and spectacular effects. It makes it possible to "swoop" or "zoom" down on a subject and to recede from it without moving the camera or scene.

"Close-ups" can be taken in sound photography work without danger of extraneous noise. "Zooming" scenes from far back to close-up can be taken of actors on a cliff or other inaccessible locations.

The new Varo lens is set to focus on a definite position and is not focused like the ordinary lens by moving the lens unit nearer to and farther from the film.

Supplementary lenses, screwing in to the front of the lens, are available for changing the focus for other distances.

After focusing, various elements in the lens are moved in a synchronized relation, the focal length changing in smooth progression as the position of the elements are shifted. Even though these elements are changed continuously in zooming, the definition is critical at all points.

Shifting is by means of cams designed and cut to an extremely fine degree of accuracy. Since changing the focal length or magnification involves changing the iris continuously to correspond, the iris diaphragm is also operated by a cam at the same time as the lens elements.

A locking arrangement and dash-pot device in the iris mechanism avoids any possible damage to the iris due to incorrect operation. A "breather" takes care of displacements of air occasioned by moving the lens elements.

The shortest focal length of the Varo is 40 mm. The longest is 120 mm.—a 3x magnification. The range of the lens is 40 to 50 mm. at F 3.5; 40 to 85 mm. at F 4.5, and the complete range of 40 to 120 mm. at F 5.6 and F 8. It will be made on special order only.



Chief Two-Gun White Calf, the model for the Indian head on the Buffalo nickel, and Buddy Longworth shake hands over the camera.



Shoot That Next Job With a RAYTAR

And although the theatre screen is a long way from the lot your picture will get there with all the punch, color and character that you put into its making.

RAYTAR rates high on speed and coverage. Tests prove conclusively that no lens equals the RAYTAR in the even definition that it produces over the entire picture area. Positive focus gives you accurate control of this superior definition.

The RAYTAR is fully corrected and performs equally well with arc or incandescent illumination, or with any negative, "Ortho," "Pan", or "High Speed". The glass will not tarnish—long life is thus assured. Smart cinematographers will be concentrating on RAYTAR. Better try one and convince yourself.

BAUSCH & LOMB OPTICAL CO.

682 St. Paul St.

Rochester, N. Y.

Size of Image as a Guide in Appraising Depth of Focus

BY FRED WESTERBERG

Based on a paper read before the fall meeting of the Society of Motion Picture Engineers

IN his paper on "The Depth of Field of Camera Lenses" which was read at the June (1931) meeting of the Society of Motion Picture Engineers, in Hollywood, Arthur C. Hardy brought out the fact that depth of focus is inversely proportional to the magnification of the image.

This simple rule may prove a very practical yardstick in the appraisal of depth limitations in photographing near-by subjects. In the past too many factors have been involved to warrant any other method than direct visual examination of the image on the ground glass. This may still prove to be the best method in the heat of battle, yet it may be interesting to see just what happens if we try to judge depth solely by the size of the image.

Since we can ignore in this process the troublesome factors of focal length and distance to subject, the problem becomes greatly simplified. All that remains to consider is the lens stop that is used.

Nearly all scenes in a motion picture are made at close range, somewhere between a full-length figure

and a close-up. These can be reduced to a relatively few more or less standard set-ups, such as close-up, waist figure, full-length, etc. Incorporating these data we get a table as shown in Fig. 1.

Such a table should prove useful in several ways:

- (1) It indicates at a glance the capacity in regard to depth of any particular set-up;
- (2) It indicates to what extent stopping down of the lens will improve the depth;
- (3) It indicates to what extent a larger stop is justified under any given circumstances.

In the past we have been accustomed to considering three variable factors in estimating depth of focus and depth of field:

- (1) The focal length of the lens used;
- (2) The stop used;
- (3) The distance from the lens to the principal object being photographed.

We are now able to reduce these factors to two:

Klangfilm-Tobis Produces Over 200 Films in 1929-31

ACCORDING to statistical material published by the Klangfilm-Tobis, of Germany, reports Trade Commissioner George R. Canty of Paris, 191 feature films and 14 educationals, produced over the Klangfilm-Tobis system, were first run in Berlin during the period from March 12, 1929, to October 1, 1931. This number also includes foreign made pictures.

The Tobis short film distribution unit has the following product ready for release: Six melodramas, 6 comedies, 14 trick and marionette films, 11 musical, 14 singing films, 11 cultural pictures and lectures, 9 reviews, and 7 humoristic scenes.

The 1930-31 production includes 3 two-reel sketches, 3 marionette films, 2 sailors' songs (by Prejean, the well known French actor), 2 musical films, 3 trick films, 4 educationals, 9 vaudeville pictures. The number of sound shorts thus declined to 26 from 78 in 1929-30. Foreign versions of 55 Tobis-Klangfilm pictures were released.

- (1) The relative image size of the person or persons being photographed;
- (2) The stop used.

This should make it possible for any cameraman to acquire without undue mental anguish an accurate yet simple grasp of the depth situation in photographing near-by objects and to know at any time how much depth he can rely upon and utilize to his advantage.

RELATION OF DEPTH TO MAGNIFICATION IN MOTION PICTURE LENSES

IMAGE DATA			TOTAL DEPTH				
Based on Aperture .6x.8 of an inch			At least one half of total depth available beyond plane of critical focus				
Magnification	Height of Subject Included at Point of Focus	Character of Scene	F/2	F/2.8	F/4	F/5.6	F/8
1/11.2	6.7 inches	Insert of Hands	1 inch	1.4 inches	2 inches	2.8 inches	4 inches
1/15.6	9.4 inches	Action Insert	2 inches	2.8 inches	4 inches	5.6 inches	8 inches
1/22.4	13.4 inches	Large Head	4 inches	5.6 inches	8 inches	11 inches	16 inches
1/35.4	21.2 inches	Close Up	1 foot	1.4 feet	2 feet	2.8 feet	4 feet
1/46	27.6 inches	Bust	1.4 feet	2 feet	2.8 feet	4 feet	5.6 feet
1/55	2 ft., 9 in.	Waist Figure	2 feet	2.8 feet	4 feet	5.6 feet	8 feet
1/65.5	3 ft., 3 in.	Cutting at Hips	2.8 feet	4 feet	5.6 feet	8 feet	11 feet
1/77.5	3 ft., 10 in.	Hands Showing	4 feet	5.6 feet	8 feet	11 feet	16 feet
1/90.7	4 ft., 6 in.	Cutting at Knees	5.6 feet	8 feet	11 feet	16 feet	22 feet
1/110	5 ft., 6 in.	Cutting at Ankles	8 feet	11 feet	16 feet	22 feet	32 feet
1/130	6 ft., 6 in.	Full Length	11 feet	16 feet	22 feet	32 feet	45 feet
1/155	7 ft., 9 in.	Medium Long Shot	16 feet	22 feet	32 feet	45 feet	64 feet



Cream o' th' Stills



Otto Benninger in the picturesque valley of the Big Tujunga catches a film record of this beautiful yucca plant, which thrives for one glorious season and then fades into nothingness



Cream o' th' Stills



Here is an exterior from "Three Live Ghosts," the first subject directed by Thornton Freeland—with Universal's "Notre Dame" structure in left background



J. M. F. Hause, navy photographer, all set to go places and photograph eclipse of sun at Honey Lake, Nevada, two years ago, from altitudes up to 20,000 feet



Cream o' th' Stills



*Shirley Vance Martin
at Universal uncovers
the rainmaker god
by showing how the
rain was caused to
fall in "The
Resurrection"*



*Scene from "Panama
Flo," by Elwood
Bredell, showing
triangle (left to right)
Charles Bickford,
Helen Twelvetrees and
Robert Armstrong on
Stage 9 at Pathe
Studio arranged to
match exteriors taken
in Florida*



Cream o' th' Stills



'The Shadow of Age' is the young lad's photograph in the home of Bob Bronner. Two years ago under the hand in the Bronner home Bob's father noted on the wall the aged shadow of the youthful soldier and called to his son to photograph it as he saw it, of the old and bent soldier marching away and youth stepping in to take his place. The result speaks for itself.

RCA Records Sound on 16mm. Film

At Preview Photophone Demonstrates Results of Four Years' Intensive Development of Its Junior Portable System

ANNOUNCED as the culmination of four years of intensive development and heralded as the most advanced step in the field of sound reproduction since the motion picture screen became articulate, RCA Photophone, Inc., and the RCA Victor Company, at a preview and demonstration before an invited audience in its private theatre, 411 Fifth Avenue, January 21, introduced a new all AC operated 16 mm. sound-on-film motion picture projector.

Manufactured by the RCA Victor Company at its plant in Camden, N. J., and referred to as the RCA Photophone junior portable to distinguish it from the 35 mm. senior portable which has been on the market for more than a year, the new machine gave rather an amazing performance when its own dimensions and the dimensions of the slender thread of film used are taken into consideration.

At the performance with the projector placed about thirty feet distant from the screen and the loudspeaker behind the screen, a picture about 4 feet by 6 feet in dimensions and sound of excellent quality were reproduced with remarkable fidelity.

Industrial leaders, educators, ministers and others who previously had been privileged to witness the demonstration of the new apparatus are said to have been enthused over its possibilities in their respective fields of endeavor.

Weights 43 Pounds

The RCA Photophone junior portable equipment consists of a projector-amplifier unit and a small loudspeaker unit. The entire equipment is operated from any 110 volt, 50 or 60 cycle AC lighting circuit.

The projector-amplifier unit is 14½ inches long, 13¼ inches high, 8¼ inches wide and weighs 43 pounds. The equipment is not removed from its case during operation, the interior mechanism being readily accessible for such adjustments of the projector, replacement of radiotrons, lamps and photocells as may be required.

During the actual presentation of sound pictures the case is closed to reduce to a minimum extraneous noise caused by the operation of the projector mechanism. The projector is equipped with an optical system which projects pictures varying in size from 22 inches wide to 16 inches high at a distance of from 10 feet; to 67 inches wide by 50 inches high at a distance of 30 feet.

The picture size recommended for good illumination is 52 inches wide by 39 inches high. This size is obtained at a projection distance of 23 feet.

The exciter lamp is a 4 volt, .75

ampere, Mazda lamp and the radiotrons used in the amplifier are one UX-868 photocell, one UY-224, one UY-227, three UX-345s, and one UX-280. All power for the operation of the loudspeaker is obtained from the projection-amplifier unit.

Loudspeaker in Case

The loudspeaker is mounted in an individual carrying case which is 19 inches long, 16 inches high, 9½ inches wide and weighing 21 pounds exclusive of film cases, film reels and film. Space is provided in the case for the storage of eight film cans for 400 foot film reels.

This loudspeaker is of the flat baffle type with the dynamic speaker unit mounted behind the screened opening in the front of its carrying case. A sufficient volume of sound is available to meet the requirements of rooms having a cubic content up to 10,000 feet, or, say, 20 by 35 with 15-foot ceiling.

The 16 mm. film employed for the reproduction of sound pictures by the junior portable contains sprocket holes on one side only instead of both sides as are required by the 35 mm. film. When threaded into the projector, the sprocket holes are on the right side of the film. The sound track, barely

discernible to normal sight, is at the left.

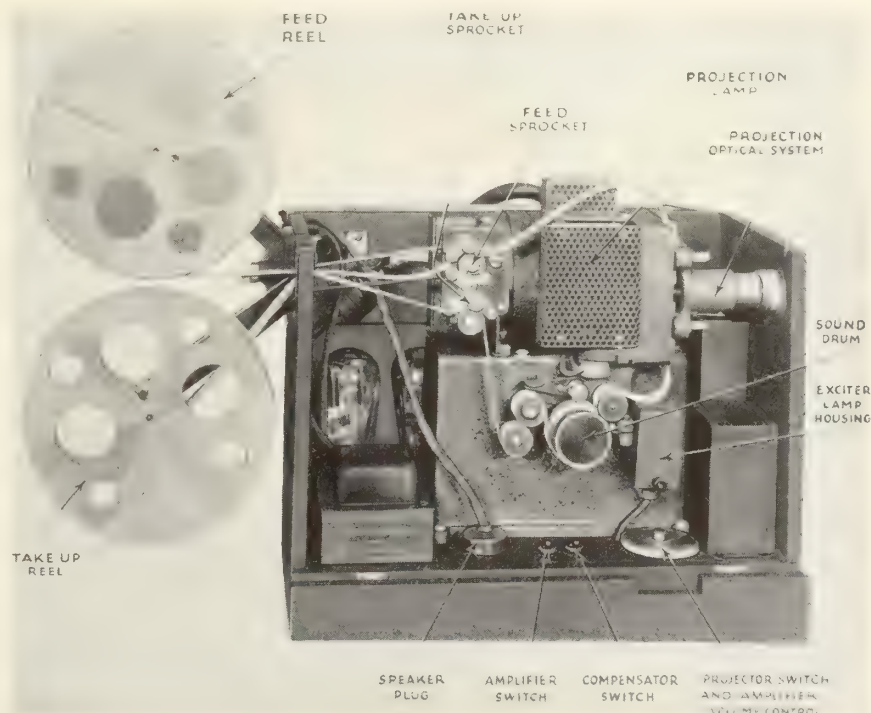
"We believe our engineers have produced a sound-on-film motion picture projector that will be heartily welcomed in the educational, industrial and religious field," said Vice-President and General Sales Manager E. O. Heyl. "Already several large manufacturers of internationally advertised products and a number of educators and others who have been privileged to inspect and witness demonstrations of the new equipment have manifested unusual interest in it and its possibilities.

Easily Handled

"Leaders in these fields of endeavor, recognizing the value of the sound motion picture for the dissemination of information, long have awaited the introduction of a portable device of proportions comparable to the RCA Photophone junior portable and for that reason we announce this development of our engineering organization with considerable pride.

"The combined weight of both the projector-amplifier unit and the loudspeaker unit makes the apparatus easily transportable. The mechanism of both units being easily accessible, each can be made ready for operation within a very few minutes.

"As has been our policy in connection with the distribution of the RCA Photophone 35 mm. senior portable, the junior portable will be marketed through dealer distribution. The reduction of existing 35 mm. subjects to



Interior mechanism of RCA Photophone 16 mm. sound-on-film portable projector

16 mm. prints, along with the recording of sound upon 16 mm. negative, will make available a tremendous library.

"Millions of feet of 35 mm. silent pictures will be reduced to 16 mm. subjects within the next few years. Among these are thousands of subjects of particular usefulness to schools, colleges, clubs and churches.

"The introduction of the RCA Photophone junior portable makes possible the presentation of sound pictures in places that would be inaccessible to 35 mm. apparatus, and it is my opinion that before the arrival of 1933 these new machines will be found in all parts of the world."

Mr. Heyl further announced that factory production of the junior portable had begun and that deliveries to dealers will begin within the next thirty days or so.

Gold Mounted Cine-Kodak Adorns \$16,500 Automobile

THE motion picture camera as an automobile accessory made its debut at the Automobile Show in New York—with something of a flourish. A gold-plated Ciné-Kodak, with a case built into the back of the front seat, was part of the equipment of the Duesenberg special on display.

The camera was a late model compact amateur instrument covered with the light tan leather in which the Duesenberg is upholstered, and with all exposed metal parts gold plated.

A vanity outfit by Elizabeth Arden also equipped this \$16,500 automobile.

The purchaser of the Duesenberg Special always will be able to "Ciné-Kodak as you go," for his camera will be ready at hand when he is motoring. The built-in case contains room also for several extra rolls of film.



RCA 16 mm. sound-on-film projector with loudspeaker with cases closed

Many of the scenes most desirable are encountered in motoring.

The gold-plated Ciné-Kodak contains enough "narrow gauge" film, at one loading, to make movies that will run for four minutes on the screen. It has finders that permit it to be sighted either at eye level like a rifle or at waist level, dependent on convenience.

The lens is a "fast" one, and a push button operating the camera at half speed goes still further in permitting motion pictures to be made when light is not abundant.

Hungarian Houses Close

According to press reports 207 Hungarian cinemas have closed down

either temporarily or definitely. Attendance has suffered from unemployment and economic depression to such an extent that exhibitors are now unable to meet their obligations toward distributors, who consequently have refused further to supply them with product.



come in focal lengths suitable for either professional or amateur cameras.

KINO-HYPAR

f:2.7—*f*:3

Speedy, highly corrected lenses. The absence of flare and coma produces a screen picture of remarkable brilliance and crispness. Preferred by discriminating professional and amateur cinematographers.

CINEGOR

f:1.5—*f*:2

Highly corrected Superspeed lenses, Cinegor are unexcelled for cinematography under conditions of adverse light and are recommended for all processes for the production of pictures in natural color.

Catalog IP2, describing the complete line of Goerz Lenses and accessories will be sent on application.



The big snow of January 15, 1932—From the driveway of his home in North Curson street, between Sunset and Hollywood boulevards, early in the morning, Harry Vallejo points his camera toward the hills to the north. In latitude the camera is in the centre of Hollywood; longitudinally it is in the western division.

C. GOERZ AMERICAN OPTICAL CO.
319 B EAST 34TH ST. NEW YORK CITY

666 CHICAGO 666



Real Clubby Weddin

WELL, 1932 busts in and right away it don't look like it's a improvement on the year what left most of us holdin the bag with this balony some wise guys has called Depression. Instead of spendin New Year's Day tryin to get the motor-man's glove taste out of the mouth and puttin frigidaire applications on the old hatrack, the gang hadda bust out early in the P.M. to watch Montemuro get hooked up for life with a ball and chain.

You know the little woman Monty was sorta gaga about—Well, word somehow got to him that the January issue of this here collum sort of had him on the spot about the affair so he ups and decides he better blow before the issue breaks hereabouts, before the little woman lamps it, so he decides he's gonna push the roadster down to Florida and dashes out to say gooby to the new flame and when he tells her he's leavin for a while, and when he mentions Florida, she ups and moans:

"Oh, Monty! won't that be a swell honeymoon for us?"

Well, wattahel could Monty do, so he asks Morrison to witness the lifetime mistake most guys make and most of the topical film foggers have to come up for the wake after the knot is tied.

What a weddin and what a day to hold it? It's the first where the gang showed up with bubbly eyes and left with bubbly eyes. It wuz a swell ceremony, with Monty pullin the dialogue, "I take youse for my awful wedded wife" (You know Monty has one of them Joisey brogues), and with the best man Bubbly Eyes Morrison gittin nervous and lightin a cigaret during the ceremony . . .

Well, Morrison's old lady (of five years) was standin there cryin like most dames do at weddings, and when she sees her old man light up the butt she kicks him one in the shins what was heard all over the minister's house. . .

Panic Narrowly Avoided

The ceremony was stopped wunst to wait until the minister went to the door to admit Charlie Geis, who had to bring his frau over also for the cry.

When the minister said: "Do you take her for better?" everybody was like the movies before amplifiers and sound men was introduced to the racket, but when he lets go on, "Do

In Focus—In Spots!

By Fred Felbinger as
The Sassiety Reporter

you take her for worse?" Best Man Morrison thought of comin home late and forgetting to save the pay check for the better half and let out one of them silly laffs of his which almost ended things in a panic.

Prexy Charlie David furnished the bride and probably wuz relieved to feel Monty wouldn't be clutterin up his office all day long any more as the new Missus was little Miss Information in David's film foundry.

After the ceremony, David mugged the weddin party, but he should of made a group shot of all the guests, as you kin sell more prints on groups, but I guess he figgered on account of most of em bein cameramen he would be chiseled for too much prints.

Oh yes! then there was a reception!

And right away the gang got goin on gettin Monty in good with the new mamma-in-law, who wuz stretchin it a point and takin a drink on the day of the daughter's weddin. . . Jack Darrock insisted on mixin these personally. . . The bridal party went out on their honeymoon about a half hour after the deed wuz done by the minister, but his film fogging friends didn't go out until hours later.

SIX-SIXTY-SIX

Ships That Pass in the Night

And they tell me Lippert, the stage door Don Juan of the film foggers, is

Sassiety Reporter Appears Quite at Home in Sassiety

IN his concluding paragraph the Sassiety Reporter remarks it is "gittin pretty bad when a guy has to sit at a typewriter tellin all about a guy's weddin."

Those who are fortunate enough to read the story of the festivities impromptu and scheduled surrounding the Montemuros' ceremony undoubtedly will declare the tale to be one of the more graphic and true to life of any of these social narratives that have fallen under his eye.

That bit about the shocked wife who put the toe of her slipper into the shins of her agitated husband just because he forgot himself and lighted a cigarette during what to her was the weepy part of the ceremony is a pip.

So, too, is that of the mistimed chuckle of the friendly Six-Sixty-Sixer which, uttered at the peak of the verbal pledges, nearly precipitated a panic.

back playin Randolph Street agin. . . This time it's a little hoover in one of the local cabarets on the street what makes Lip miss the nightly eight hours of winks . . . but what



Another shot by Harry Vallejo, this time from the east side of North Curson.

they didn't tell me was how Lip laid out plenty bucks for two ducats to treat the new little flame to a Jolson matinee only to have the little lady oversleep and leave Lip standin there in the cold holdin the ducats till it was too late to see the finish of the show even. . . So, jest want to finish the rumor passin around that Lip tore up the tickets, and his return engagement on Randolph Street was a brief one this time. .

SIX-SIXTY-SIX

Alley Warmin Up

Norm Alley, one of the all-American newsreel aces, is back where he belongs, standin behind a finder knocking out topical events down in Florida, this time for the rooster reel, after being away for almost a half year from the ole business. . . Alley says the ponies don't run as smoothly for him as the celluloid does through his camera.

SIX-SIXTY-SIX

The Kidder Kiddled

I got a crank letter from Hollywood from a bird by the name of Walter Bell, who busts out with a ha-ha on what I mentioned in the December issue on how Notre Dame was gonna lick Southern Calif.—This poor baboon says I ought to stick to film foggin when it comes to forecastin the outcome of sports events.

Well! Well! Well! Listen, Mr. Bell, that jes proves maybe I could qualify as a expert dopest. Ain't they always wrong on what they say?

Also it wuz gettin so it wasn't news

anymore when Notre Dame won a game, so may be them Irish lads figured they would give the newsmen a break once again by losing a game. Also, Mr. Bell, how about all them west coast birds what bet Notre Dame would lick Southern Calif. and have odds on it?

Har! Har! yourself—jest wait till next year. You can't keep the Irish down long.

SIX-SIXTY-SIX

Sassiety News Reel

Then Bob Duggan, light impressario, just had his horoscope read, and found out what his lucky days were. Well, when the first one came around Bob balanced up the check book and found he had thirty bucks more than he thought.

So ole Duggan is sold on horoscope gals and maybe he's even goin to try fortune tellers next.

And O'Malley, his aide camp, and Jimmy Creighton have found a new lunch counter in a certain spot down in the Loop which is a honey, accordin to them.

The Verne Blakeleys put on the glad rags the other night to entertain the Charlie Geises and Verne bid them goodnight with: "I don't wish you any bad luck, but I hope all the needles fall off your Christmas tree."

And Charlie Geis puttin on the ritz for the wife's relations trips on the offsprings new fire engine and spills a tray of cocktails in the mamma-in-law's lap!

Got a letter from Kenneth Eddy,

who cranks em out in cold Zoo Saint Marie. Ken says things are tough up that way account of a thing they calls Depression in his country, and if they don't get better he's gonna migrate down to the Windy City.

The only thing tha's good up that way now, claims Ken, is the fishin... says a fellow can still ketch himself a good meal. Well, Ken, before you pull stakes for hereabouts leave me tell you the only difference between your country up there and ours here is that even the fish has quit biting hereabouts.

Roger Fenimore drops in with the news that Chicago Film Lab has just completed the biggest sound studio in Chi., with Verne Blakely and Finne doin the foggin in that institution with Jerry Altiflesch twirlin the nob on the dials.

Over at Bull Philips' modern sound studio on South Parkway, things are hummin plenty also and the sound newsreels are sandwichin in on Bull's production activities with their interior jobs. Right now Bull is busy installing inkie equipment.

SIX-SIXTY-SIX

Send in Another Weddin

Well, here's hopin things start rollin soon, so this dull department kin pass along some hot information on how the Midwest tripod jugglers are foggin the emulsion instead of all this tripe on after hour life. Gittin pretty bad when a guy has to sit at a typewriter tellin all about a guy's weddin ...so to bed until next month

Dead Motor Bad Company Over City

So Learned Elmer Dyer When Plane Ran Out of Available Gas 3000 Feet Above Hollywood Forcing Pilot's Sudden Landing

ANY man who accumulates 1100 hours in the air is bound to have many experiences that easily fall within the category of unpleasant, but as was intimated in the preceding issue of International Photographer one of the more unpleasant of Elmer Dyer's fell recently when flying a short journey from the Metropolitan airport in San Fernando valley over the Hollywood hills to the American airport in Los Angeles.

Dyer has been flying since 1918, and many of his flights have been in government aircraft by reason of co-operation between the authorities and producers. This cooperation, too, has extended to the various branches of service. For instance, in "Flight" marines were shown in the production. In "Dirigible" it was the navy, and in "The Dawn Patrol" the army was the branch featured.

In "Hell's Angels" the flying photographer was in the air more than 100 hours and on "Lost Squadron" more than 40 hours. Of course in "Dirigible" whole days and nights

were spent in the air on the Los Angeles.

Two recent pictures on which Dyer officiated as the aerial photographer are "Cock of the Air" and "Sky Devils," the latter of which has been released the preceding month.

For the trip over the Hollywood hills it had been decided to place the camera in the center section of the plane, right in back of the motor, so as to make some reverse shots as well as some out forward. In order to place the camera in that spot it was necessary to remove the gas line from the tank in the centre section. This is known as the gravity feed tank, an expression that will be self explanatory to those familiar with gas tanks and motors.

Gauge Shows Gas

The pilot of the Stearman J5, Garland (Linc) Lincoln, did not know the mechanics at the air port had simply inserted plugs at the outlets when removing the gas line and that they had forgotten to replace them or to notify the pilot accordingly.

Consequently when Lincoln was

ready to take off he merely glanced at the gauge over the gravity tank and read figures showing that he had a supply good enough for an hour and a half's flying without trouble. It was the duty of the gauge merely to record the volume of gas in the tank, certainly not to give warning that the gas was not in communication with the motor.

After getting word from the cameraman that everything was okeh with him the pilot took off. Ten minutes later when already he had crossed the Hollywood range, which rises approximately 1800 feet, and when he had attained an altitude of about 3000 feet the motor began to sputter.

"Linc yelled back to me to turn the gas on from the gravity tank," said the cameraman in telling the story. "This was something I often had done before making scenes out over the Sierras and coast ranges and other mountains.

"I went through the same procedure of shutting off the bottom tank and then of turning on the top, but the motor continued to sputter. Linc was yelling, 'Turn on the gas from the top tank!'

"Then I yelled back at him the gas was on.

"'You take the stick,' called Linc, 'while I crawl back there and take a



Elmer G. Dyer, Flying Photographer

look.' He knew I had done some flying myself. By that time the motor was not even sputtering. In fact, I never knew a sputter could sound so good. So I took the stick and flew the ship in a gliding position while Linc went back. We had been over Sunset Boulevard when Linc first called, but now we were over Wilshire—and the ground was getting nearer. And that ground seemed a solid mass of tiny housetops and string-like boulevards.

All Gone Feeling

"Linc called back there was an airlock in the line somewhere and that the gas would not come through the vacuum. In his necessarily more than hurried inspection he had not noted the oversight of the ground mechanics. So he came back to his seat and started looking around for a place to land.

"To me that was the crucial moment. I was experiencing that all-gone feeling you sometimes hear about. I felt as if I were sitting on a cloud. I could understand the mental attitude of that colored brother who retorted to the remark of a sky-gazing friend that he'd hate to be way up there in that plane by saying he'd hate to be way up there and not be in that plane.

"Spartan Field, just across Jefferson street, looked to me like the only hope, but this is probably where had the plane been under my hand I would have cracked up the ship and killed the both of us. From Wilshire to Thirty-eighth street was a long distance, and from our then elevation of 2600 feet it is not likely we could with safety have glided much over a half mile.

"Linc shook his head. 'You can't stretch a glide,' he said. 'It's a common mistake to try it and always a fatal one,' he added. While I was still turning over in my mind the thought that it is all over Linc suggested I had better start cranking the camera, that I might get a good shot.

"Right there my worst fears were

confirmed. 'He's figuring on a crack-up shot,' I said to myself. But I started turning. The Carthay Circle Theatre showed up more prominently than anything in the neighborhood. To my inquiry as to the advisability of 'bailing out' Linc negatively shook his head.

"As we started to circle around the first thing that came into my mind was the identity of the spot where we were going to land. As we couldn't make American or Spartan fields it must be we were going to put the ship down in the immediate vicinity.

"I noticed near the Carthay a driving range for golfers. From the air it looked very small, but I knew from the way the flag was blowing we had a stiff wind, which would aid in landing, because we needed all the lift possible.

Lightly as a Bird

"Having had ten hours' training, some of it solo, I watched Linc's handling of the ship with deep interest, even if as we neared the ground without any visible place of landing that all gone feeling while perhaps not fading nevertheless was getting no worse.

"My instructor always had told me that in the event of my motor dying and having sufficient altitude to reach a field I always should keep my ship's nose toward my objective and never away, because any headway that is lost never is regained.

"So I followed Linc very carefully to see how he sailed the last 1500 feet.

By making a sort of a figure eight or continuing S several times he easily nosed the ship into the wind and dropped it down as safely and as lightly as a bird would land—right on the golf course.

"Naturally I had been looking down to see what we were going to run into and could note plenty of obstructions and things and persons to be avoided, including some piles of concrete left there following the razing of a building. But with the aid of the humans who heard and saw us coming and sought safety he avoided all obstructions.

"A crowd quickly collected and among them was the proprietor of the course. The latter suggested to Linc that what had been done was contrary to the rules of the Department of Commerce. But when the pilot replied it was a case of bailing out and leaving the ship to its own devices, possibly of landing on the course without any guidance, the proprietor was entirely reasonable. Linc took off without difficulty after filling his main tank.

"It was quite a while later before Linc discovered just what had caused his trouble, but when he did he used strong language. Singularly enough, although I may have been prejudiced, it did not sound to be exactly like profanity either.

"And listen to me, brother, if you are not a flyer and seek excitement, just try a dead stick landing in a practice golf course in a crowded community."



Box lunches to a Hollywood crew are anathema, but here is a picture of two West Coast cameramen who traveled 6000 miles to run into that particular species of abomination and singularly enough seem to like them. On the left is Robert Martin and on the right is Robert De Grasse. In the center is Jimmy Sloane, production manager for Associated Radio—"and a good one," according to one of the Americans. The cameramen were shooting the horse races at the Duke of Richmond's track at Goodwood, England, and had the distinction of being the first photographers ever to have a camera in the paddock that has been there for over 200 years. Probably the track was awaiting the coming of 659ers—who knows? Bob De Grasse inquires.

Looking In on Just a Few New Ones

EMMA

First camera, Oliver Marsh; second camera, Edward Fitzgerald; assistants, Kyme Meade, Samuel Cohen; stills, Sam Manatt, sound, Anstruther Macdonald.

FRANCES MARION well might have named her M-G-M story "Just Between Women." For that really is the impression one gets from "Emma," the tale written around and for Marie Dressler.

It is a story of the home and of the woman who guides it—who makes its wheels go around, who cherishes and nurses the family as an entity, who even though its members be of a blood different from hers sees therein no reason why she may not take them to her heart in their maturity even as she did in their infancy. To her they never grow up.

The story bulks big in conception and in execution. Simplicity is its outstanding factor. Its greatness is not dimmed—in all probability it is enhanced—by the fact that not only does it open with a tragedy but it closes with one.

In the first instance the death is of a mother we do not see. She passes on as a son makes a precarious and an exceedingly hesitant entrance to the world. In the second instance this same son who under the motherly hand of Emma has grown into a husky young man is killed in an accident while hurrying across country to aid the only mother he has known.

For once a producer has been endowed with sufficient courage to permit a tale to develop along the lines of logic rather than over the well-worn paths of expediency. Still further destroying the happy ending fetich as shown by the tragedy that marks the closing is the added action in leaving Emma surrounded by another large—and growing—family rather than in the life of luxury offered to her by the family with which she had lived for a generation.

The story of "Emma" in no degree qualifies as a "sobber." Pathos it has, to be sure, but there likewise is an abundance of fun, and these most interestingly are intermingled. The large factor in the production is the veteran who plays the title part, this remarkably brilliant and lovable woman who thoroughly convinced she was all set for the final phase of the reminiscential stage—of the shawl and the pot of tea and the knitting—suddenly discovered the world was at her feet.

All of this happening was not because Marie Dressler suddenly had become good. It was because she had been good all her long and busy life, and vitalized by perennial youth that quality still glowed. In the present picture we see a flashback to the Marie of a generation ago as she sits at the piano and sings to her bridegroom in the manner and mannerisms so familiar to old Broadway.

There's a large cast, and a goodly number of its members have considerable to do. Jean Hersholt as the

By GEORGE BLAISDELL

head of the sizeable Smith family is one of these and Richard Cromwell as the younger of the Smiths is another. Purnell Pratt is seen and advantageously not in a heavy role this time but in a benevolent one, that of counsel to Emma when she is called into court to defend her life.

Leonard Praskins and Zella Sears wrote the adaptation and dialogue of Miss Marion's story and Clarence Brown directed.

PANAMA FLO

First camera, Arthur Miller; second cameras, Jacob Badaracco, Stanley Cortez; assistants, Clarence Slifer, Cecil Cooney; stills, Elwood Bredell; sound, Louis J. Meyers.

EXECUTIVES at RKO studio must have had abundant confidence in the strength of Pathe's "Panama Flo" when they arranged a preview at the Glendale Alexandria in spite of knowledge that MGM's "Private



Arthur Miller

Lives" was on the regular bill. While a majority of the reviewers undoubtedly had seen the Shearer subject it did not necessarily follow all of them had. Nevertheless the Pathe product stood the test, which was an achievement in itself.

The company has elected to feature Helen Twelvetrees at the head of the cast, with Robert Armstrong next on the list. It is likely many of the persons who see the picture will come away with the strongest recollections of Charles Bickford, who plays the unusual role of a villainous heavy who turns out to be the hero.

Garrett Fort has written and adapted a story of power, one marked by an abundance of suspense. Ralph Murphy has directed. Carroll Clark as the art director and the studio's effects department have contributed materially to the success of the production from the spectacular side.

Bickford is shown as a forceful adventurer who elects to spend his time in the Amazon country in a hunt for an oil field of fabulous possibilities. Like the Britishers in the Gold Coast country of Africa apparently he follows a rule prevailing there of a quart of gin and a like amount of Scotch daily—that is, construing that as a minimum. In spite of the brusqueness of the exploring prospector he is a likable chap and easily retains the continuing sympathy of the masculine follower.

Miss Twelvetrees has the part of a hitherto on the level American entertainer stranded in Panama who takes the advice of a resort keeper to "trim" a visitor packing a wad but in the act gets caught. The intended victim thereupon takes possession of Flo, with the alternative of jail if she does not acquiesce. Life indefinitely with McTeague in the jungle seems a lesser evil than ten minutes in the Panama hoosegow of which she has been shown a flash.

Armstrong seemingly is the hero and a most acceptable one until the self-unmasking toward the close of the story. It is one of the unusual cases where an author chooses to deceive the audience even as Babe has deceived the screen victim of his engaging personality. It proves a jolt. It proves also that the rule always to keep your audience in your confidence is not necessarily a sound one.

Two others in the cast stand out—Maude Eburne as Sadie, keeper of a "place" in Panama, and Paul Hurst, man behind the bar in a New York speakeasy.

The production has an abundance of color, particularly in the jungle and water scenes and general atmosphere. It is likely responsibility for the excellence of this phase of the production as well as the more orthodox sequences rests largely with the associate producer, Harry Joe Brown—incidentally one of the best equipped executives in the motion picture industry, an equipment the scope of which the industry has been slow to recognize.

Often it has been said in and of the picture business there is such a thing as a man being too good and too well qualified in a trade way for his own good. The field of his activities is limited to the number of those major executives who are executives in fact. To the lesser executive the man of outstanding ability is anathema—of him he is scared stiff.

MATA HARI

First camera, William Daniels; second camera, A. L. Lane; assistants, Charles W. Riley, Albert Scheving; stills, Milton Brown; sound, Fred Morgan.

THERE are few smiles and no laughs in M-G-M's "Mata Hari."

Here is drama in its sternest mood. It is heroic even as it is pitiless, merciless, in its conflict. And when we are speaking of conflict we are doing so in the dramatic sense, of the clash of wills and purposes between men and women acting as undercover ambassadors of nations at war. Vast interests are at stake behind the movements of these men—and women—and it is that sense of impending clash that pervades the drama, the atmosphere,



William Daniels

of this story of spies and war times. It matters not whether Benjamin Glazer and Leo Birinski have adhered to history in the telling of this story of the woman spy who went to her death because she chose to protect a lover who knew not the particulars of her deeper if not baser calling or profession.

They have conceived a story that intrigues the beholder, that puts him under a spell both deep and lasting. They have conceived a story that gives Greta Garbo an opportunity for displaying her gifts as an actress that never again may fall to her lot.

Those are strong words, and are written on the evening of the day on which the picture was seen. They may be killed in the morning if the new sun brings a change or modification of view.

Direction of this picture of France was placed in the hands of a native son of that country, George Fitzmaurice. Additional dialogue is credited to Doris Anderson and Gilbert Emery. William Daniels photographed the subject, adding his final touch to the sum of distinction created by those fellow-artists behind as well as before the camera who intrusted their best to him.

Supporting Miss Garbo is what very nearly may be described as an all-star cast. Follow these names: Ramon Navarro, Lionel Barrymore, Lewis Stone, C. Henry Gordon, Karen Morley, Alec B. Francis, Blanche Frederici, Edmund Breese, Helen Jerome Eddy and Frank Reicher.

"Mata Hari" is a picture to be seen several times, especially by those who have to do with the making of pictures, with interest and with profit.

PRESTIGE

First camera, Lucien Andriot; second cameras, Milton Krasner, Norman DeVol; assistants, Irving Glassberg, Roger Shearman; stills, Bert Six; sound, Earl Wolcott.

WRITING twenty-four hours after seeing Pathe's "Prestige," without however having been near a screen in the meantime, the picture of that stirring production still rides recurrently high. Above others three figures stand out—Ann Harding, Melvyn Douglas and the black man Clarence Muse. Then there are Adolphe Menjou, splendid in the part of a debonnair officer but without so much to do in a dramatic way; Guy Bates Post, Carmelita Geraghty, Creighton Hale and Rollo Lloyd. Nevertheless we come back to the three, inescapably and absolutely the centres of interest. Ann Harding plays a role that all her younger days she was engaged in perfecting—that of the daughter of an army officer.

In those days she absorbed the atmosphere and what is of greater importance the tradition of the army as to the course of action when in a

tough spot. Possibly no other player could have been quite so well equipped by environment and its related experiences for this particularly difficult characterization as this daughter of the army.

Her real opportunities come in the later sequences of the story of the army girl who goes into the jungle in Indo-China to marry an officer already overdue for relief from the climatic and other handicaps under which he had been battling for a year. It is when the husband breaks under the strain the woman shows her power. It is for this sequence and those brief ones which swiftly follow in its wake that the picture will rate as one of the big ones of its month if not longer.

Melvyn Douglas as the officer assigned to the jungle and who later becomes the bridegroom is a new-comer to the screen—but who quickly establishes himself as a desirable addition to the always short list of young men capable of larger things on the talking screen. He acquits himself notably.

Then there is Clarence Muse, body servant for the officer, whose devotion is not lessened when his chief condemns him to death. That the sentence is anticipated or rather cheated because of his defense of his mistress constitutes one of the great moments of the story.

The picture is the second of those Pathe subjects the exteriors of which were made in Florida under the supervision of Harry Joe Brown. It was directed by Tay Garnett.

There can be no question the jungle and river scenes well were worth the effort and time and expense of the trip to Florida to get them. It demonstrates again nothing can be more impressive and convincing in outward appearance than really authentic locations, the undertaking of which by producers steadily is becoming less and less as they continually lean with increasing heaviness on the comparatively inexpensive synthetic stuff.

The tale is an original by Harry Hervey, Tay Garnett and Rollo Lloyd doing the adaptation. Francis Faragoh wrote the screen play.

DANCE TEAM

First camera, James Wong Howe; second camera, David Ragin; assistants, Paul Lockwood, Jack Epstein; stills, Raymond Nolan; sound, Alfred Bruzlin.

FOX has discovered a most effective way to whip this depression thing. In its corkingly good "Dance Team" mention frequently is made of a clown. The original will be recognized as a famous feature of New York's Hippodrome, one who for years brought laughter to the verge of tears to the old and particularly to the young. Food is sent upstairs to him and reference intermittently is made to him. Then comes the story of his suicide. But never do we see even the shadow of the clown on the screen. His name even does not appear on the credit sheet. Really the idea among other brilliant thoughts of the immediate moment may be worth development.

But seriously among the several pictures in which James Dunn and Sally Eilers are featured "Dance

Team" perhaps may prove to be the most popular. Quite likely it will be among the younger picturegoers. The story has to do with the hopes and disappointments of "show business," of the glamor and the tragedy.

Edwin Burke has written the adaptation from the novel by Sarah Addington. Between these two an excellent motion picture story has been created. Sidney Lanfield has directed.

The two players named are more than featured. So much of the dialogue and action is accorded to them it is likely that in no recent picture has the screen so been monopolized by any pair as is here displayed. This is far from being an adverse criticism; it is merely noting how little was allotted the other players when running over the names in the cast. If a short cast be a virtue by reason of concentrating the attention and interest of the person out front then certainly "Dance Team" may qualify in another department.

Harry Beresford in the part of the former monologist unable to secure an engagement and also as the friend of the clown sympathetically plays the part assigned him. He brings home to the world at large the fleeting nature of the popularity and prosperity of the man who follows the stage, of the celerity and joviality with which he disburses money when it flows in and of the silence with which verbally and otherwise he greets adversity.

The picture is well staged and throughout carries the atmosphere of a major production.

TWO KINDS OF WOMEN

First camera, Karl Struss; second cameras, George Clemens, John Hallenberger; assistants, Fleet Southcott, Charles Leahy; stills, William E. Thomas; sound, Harry M. Lindgren.

THERE are some good motion picture names on the credit sheet of Paramount's "Two Kinds of Women." Benjamin Glazer has written the screen play from Robert Sherwood's drama "This Is New York." We may be sure Sherwood has been fortunate in the selection of his adapter. William De Mille has directed. These the audience do not see—so far as they personally are concerned their work is like the underground foundation of a building; not visible but most important. Among those the audience sees are Miriam Hopkins, Phillips Holmes, Irving Pichel, Wynne Gibson and Vivienne Osborne.

Miss Hopkins has a role the antithesis of that she plays in "Jekyll and Hyde." There it was as a woman of the street or its equivalent. Here it is as a carefully reared daughter of the West, of South Dakota to be exact. No taint of the prude clings to the young woman. She is a sensible, wholesome creature, human to a de-



Lucien Andriot



Karl Struss

gree. She is that in spite of her background as a daughter of a senator who sees New York through the eyes of a westerner, from an angle quite distinct from those of the not unnaturally prejudiced resident native or transplanted.

Yet in a single night Emma Krull slips into the ways of the New Yorker when under the escort of Gresham, played by Holmes, she sees the highlights of the big town—and falls in love with the city as well as with her companion. She even takes issue with her father, finely played by Pichel, in New York to take part on the negative side in a radio debate having for its subject the all-around importance of the metropolis.

It is an interesting theme, one that will appeal to the country as a whole, to the small town as well as the big one. It is a subject that is alive in the discussions of residents of every state and probably always will be. That fact gives life to the story and makes a most impressive background for the drama and tragedy that travel alongside the main theme.

Pichel, Holmes and Wynne Gibson have unusually attractive and strong parts as well as Miss Hopkins. Josephine Dunn has a comical role as a speechless and almost lifeless drunk, who walks like an automaton when adequately supported.

"Two Kinds of Women" is worth traveling a distance to see.

THE SILENT WITNESS

First camera, Joseph August; second camera, Charles Fettes; assistants, Harry Webb, Lou Kunkel; stills, Alexander Kahle; sound, Albert Protzman.

THERE'S a real murder mystery in Fox's "The Silent Witness," directed by Marcel Varnel and R. L. Hough. It is the mystery of who killed Nora Selmer, interpreted by Greta Nissen. One of the more interesting phases of the drama is that the man out front for five-sixths of the course of the play does not know there is a mystery.

To him the murderer is as definite as it is possible for a murderer to be. The fact that it may be some one other than the person the audience knows to be the guilty one, even if not the one the police accuse, does not enter the mind. So the possibility of the crime being tacked on to a third person comes as a distinct surprise.

The production is to be classed as a play rather than a picture. It is a stage performance in its essentials, and it is a gripping one—unusually so. The screened performance has the earmarks of taking a company from its run in a theatre over to a sound stage and there duplicating what the troupe for weeks has been doing eight times every seven days.

Great interest naturally attaches to the work of Lionel Atwill, the chief player, long known to the stage for his excellent performances in that branch of amusements. The fame that has been his on the stage heretofore now will be divided or shared by that on the screen. The difficulty of the exhibitor will be to get his patrons in to see Atwill. Once he has them started the rest will be easy.

Atwill's performance stands out. It would be sure to do that if any part had been provided for him. Just that has been done. An abundance of opportunities likewise has been furnished his associates. Two of these succeed especially well in making themselves disagreeable—in character.

One of these is Alan Mowbray as the prosecuting attorney, bearer in his cross-examination of the most aggravating smile imaginable with the exception of that maintained by Weldon Heyburn in his role of—well, New Yorkers have a name for it whether the Greeks do or not. Anyway, the gent is one of those who toils not and if he spins it is nothing more substantial than yarns, the hard luck kind that precede a "touch" or maybe a murder.

Opposing Mowbray in court is Wyndham Standing as attorney for the defendant. These two, with Lowden Adams presiding on the bench as Justice Bond, comprise a most effective background for one of the strongest court sequences the screen has known. Any exhibitor will make an impressive hit with his customers if he will advertise no entrances will be permitted during its course.

The courtroom is staged with the impressive ceremony characteristic of the London institution. Douglas Doty adapted the picture from the stage play by Jack De Leon and Jack Celestin.

NO ONE MAN

First camera, Charles Lang; second cameras, Guy Bennett, Robert Pittack; assistants, Thomas Morris, Clifford Shipper; stills, Fred Archer; sound, Earl Haymen.

SATISFYING as a picture is Paramount's "No One Man," well directed by Lloyd Corrigan. While the story is gentlemanly and ladylike in its unfolding—there are no fist fights or murders to bolster it, nor are any needed—it has had the advantage of highly placed and skilled forbears. Rupert Hughes wrote the novel from which Percy Heath made the adaptation. The screen play was the work of Sidney Buchman and Agnes Brand Leahy.

The story has the further advantage of interpretation by Carole Lombard, Paul Lukas and Ricardo Cortez, the leading trio and incidentally as a matter of fact the triangular interest.

Then there is a good supporting cast, including George Barbier as cold-blooded business man father of the heroine and Virginia Hammond as the gushing mother Juliette Compton as the very practical reason for the husband's division of interest in femininity and his additional demands upon and dispersion of his wife's fortune, and Frances Moffett as the maid betrayed but who serves as the link to hold together the story's emerging lovers even after a seeming smash.

The tale is one of wealth and of those who hang on to those who have it. The women wear striking gowns, which they parade through settings of eye-filling attractiveness. The general subject will fall within the category of smart society stuff.

There is an element of comedy in the remarks of the heroine's father, practical and everyday sort of chap, who has no patience with his wife's gushing prattle, nor is there any doubt in his mind as to the entirely sinister object of Hanaway's suit for his daughter's hand and fortune.

There is drama, too, in a number of well-handled situations—and always the drama of restraint, the restraint that everyday men admire but seldom achieve when most they should.

HIGH PRESSURE

First camera, Robert Kurrle; second camera, Al Greene; assistant, John Shepek; stills, Charles Scott Wellborn; sound, Al Riggs.

AS THE title of "High Pressure" indicates, Warner's picture featuring William Powell is a tale of promoting. In it is much to commend it as entertainment. While the fact that the love element is minimized might seem to indicate feminine interest will accordingly be lessened, that does not seem to prove to be the fact. Speaking as one of the other side of the house there is a feeling which for some time following the opening persists in surviving that the chief player is sailing in strange waters.

The story is based on a stage play by Aben Candel, with the screen version by Joseph Jackson. Resort is had to the ancient expedient of employing over and over the same remark as implying the speaker is deficient in mental quality and conversational ability when as a matter of fact every action and other utterance implies a remarkable coordination of brain capacity and physical energy.

Then the inclusion of the Warner contribution to talking pictures in an orator salesman's list of invention ten-strikes was an example of questionable taste in any company production and certainly of defective technique in screen drama.

Nevertheless in a major way the production carried every outward indication of giving more than general satisfaction to its house, which happened to be a large one in spite of its being the final night at the Hollywood Warner's and preceding its transfer to the Downtown and Western.

If it be not a new Powell to which screengoers are being introduced at least it is a greater one, a player in whom we see the antithesis of the usually reserved man who speaks with carefully chosen words. It is of a



Robert Kurrle



Charles Lang

character who slams into things with decisions that are quick—they have to be.

At the head of the cast is Evelyn Brent, who most interestingly interprets a feminine character a bit out of the ordinary. George Sidney is the partner of the chief player in the making of synthetic rubber or rather in the conversations which discuss the making of it. He plays a typical New York resident in his characteristically and successful way.

There are other players who help, John Wray, Evalyn Knapp, Guy Kibbee, Polly Walters, Frank McHugh, Oscar Apfel, and Luis Alberni.

There are serious moments, but hardly enough to hurt. The production truthfully may be described as comedy-drama. It should be enjoyed by the throng of men and women who like Powell.

Jess Stafford and his gang continue as a notable part of the evening's entertainment, with assistance from other acts.

CHARLIE CHAN'S CHANCE

First camera, Joseph August; second camera, Charles Fetter; assistants, Harry Webb, Lou Kunkel; stills, Alexander Kahle; sound, A'bert Protzman.

GRIPPINGLY interesting is one way not inaccurately to describe Fox's "Charlie Chan's Chance," generally released January 24. It is a question if the title may be said to be a happy one, in that it implies Chinese melodrama, and there are those among film followers who are not exactly addicts on that particular sort of screen fare. Frequently in the past it has partaken of rather lowdown stuff. Very quickly it is learned that the title character is a police official from Honolulu, and the thought comes that maybe there may be at the moment some kinds of melodrama less desirable than the accepted brand of Chinese.

Nevertheless the minor objections or mental idiosyncracies are forgotten even as soon as they are come to mind. The subject is not two minutes on its way before the man out front is glued to his seat by the sheer pull of one of the best examples of characterization it is the good fortune of the screen to encounter.

Earl Derr Biggers wrote the novel from which Barry Connors and Philip Klein extracted the continuity. One of the most interesting phases of the dialogue is the English version of what seemingly are Chinese maxims. These are uttered continually and steadily through the course of the picture by Charlie Chan, finely portrayed by Warner Oland, characterizing the Hawaiian police official.

The production is an example of what may be accomplished in the way of a talking picture when competent writers, giving time and thought to their work, are seconded in their efforts by skillful actors selected to interpret lines that are not just thrown together.

The stage is set around New York police headquarters. The New York cop who is featured is Inspector Flannery, played by James Kirkwood. Old New Yorkers will be reminded of

Inspector Byrnes of the nineties and thereabouts in the prominence that is given to the inspector in the story.

Then there is Henry B. Warner as Inspector Fife of Scotland Yard, in New York at the opening of the play. He is fraternizing with Flannery and Chan when word comes that an inspector of Scotland Yard, also in New York on assignment, has been murdered most mysteriously. The three specialists in crime combine to solve what looks like a tough nut to crack. What the three get out of the tale is apparently every ounce of strength handed them by the authors.

Other players in the rather large cast assigned to Director John Blystone include Marian Nixon and Linda Watkins, Alexander Kirkland, Ralph Morgan, James Todd, Herbert Bunsston, Charles McNaughton and Edward Peil, Sr.

The director has given close attention to his realism. One good example of this is where a Scotland Yard man in New York desires to speak by

phone with his home office. We see the steps by which the message is put through—where the drama verges on the educational as well as the realistic.

There is murder in the course of the story—a couple of them, in fact. Both of these are committed by means of deadly gas, which may mean trouble in some places with the censor girls. Then there is a spectacular shooting of an intended murderer by means of a pistol the powder in which is exploded through the action of the sun's rays. A cat stepping on the table containing the weapon disturbs the aim and transfers it from the intended victim to the conspirator.

"Charlie Chan's Chance" should have a fine chance to make a sizable record for itself among the season's pictures. It should win in spite of the minimizing of the love interest. As a matter of fact the police interest dominates everything, which is saying much.

When Seen Through Feminine Eyes

By CLARA M. SAWDON

TAXI!

First camera, James Van Trees; second camera, Lou Jennings; assistant, Vernon Larson; stills, John Ellis; sound, Robert Lee.

IN BEHALF of variety melodrama must play its part in entertainment fare. Such is the nature of Warners' "Taxi!" co-starring James Cagney and Loretta Young.

Adapted by Kuber Glasmon and John Bright from Kenyon Nicholson's "The Blind Spot" war fare being staged by competing taxicab factions provides the element from which results all the tragic consequences. This is a pleasant departure from a dark moustached villain pursuing the heroine. James Cagney as Matt Nolan, the young taxi driver, and Loretta Young as Sue Riley, a waitress whose father is a veteran in the taxi business, are the lovers whose happiness is threatened and menaced throughout by the acts of violence and motives of revenge caused by the taxicab strife.

Matt's method of meeting a threat is to double up his fist and wade in. This Vesuvius disposition makes it easy for him to encounter trouble any place and the taming of this militant nature is the task that Sue knowingly but gladly undertakes first as sweetheart and then as wife.

Premeditated wreckings of cabs, several fistful encounters and two murders, one accomplished with a gun and the other with a knife, keep the atmosphere charged with excitement and suspense.

Under the direction of Roy Del Ruth the action is maintained at a

lively tempo with touches of humor brought in at just the right intervals capably supplied by George E. Stone, Leila Bennett and Ray Cooke.

Interest is sustained up to the final climax which, when it arrives, is sufficiently unforeseen to make it compellingly effective and with the denouement bringing the greatest amount of satisfaction possible, under the circumstances, to those most concerned.

U.S.C.-TULANE GAME

Chief, Fred Jackman; first cameras, Hans Koenekamp, John W. Boyle, John Stumar, Byron Haskin; second cameras, Ted Landon, Carl Guthrie, Russell Collings; assistants, Nelson Laraby, Fred Young, Fred Terzo, John Crouse, Robert Burks, George Beckman, Bert Willis.

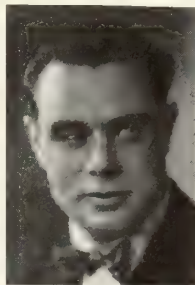
WARNERS had a great idea in attempting this first filming of a football game from the first kickoff to the final play. Then they went ahead and worked it out with results so satisfying that many thousands will share in the thrill of its perfect accomplishment.

The occasion was the New Year's game between Tulane and the University of Southern California held in the Rose Bowl at Pasadena.

It is more thrilling and instructive to watch these five reels than to have witnessed the actual game. The reproduction of the most interesting plays in slow motion permits a study of just what happened denied one in the speed of the actual performance.

Emphasis also is given to the perfect teamwork required, clearly defining the absolute necessity of perfect interference together with brilliant tackle and defense plays which so effectively pave the way for the spectacular individual performances that get most of the cheering on the field.

Another outstanding example of teamwork meriting the highest praise is that of the camera crew. Not only were the open field runs shown just



James Van Trees

as played but the value of the camera enhanced them by showing the action from the ends and sides of the field coincident with the long run. Of especial interest were the shots of a play in actual timing from behind the goal post followed by a slow motion of the same play from the side. The touchdowns also were shown in this same manner with an added shot from a third angle.

The success of this initial attempt and the outstanding photography achieved no doubt will encourage further films of complete games, thereby serving the twofold purpose of gaining for the game of football a more general understanding of the science and skill it calls for and develops together with a greatly augmented appreciation on the part of the general public as to the achievements possible through the medium of the camera when guided by skilled hands.

Of course football was intended to be the featured role, but this is one of those interesting cases where another element entered in to steal the show. Teamwork that embodies the perfect coordination of purpose and action supplied by each individual unit to attain the goal sought by the entire group is the idea that registers. With no intention of serving so serious a purpose, the picture unconsciously grips one in this way so that when the tension and excitement of the dramatic moments wear off the impression that lingers is—Teamwork.

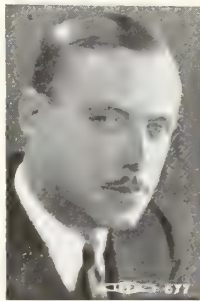
THIS RECKLESS AGE

First camera, Henry Sharp; second cameras, Otto Pierce, Dan Fapp; assistants, Paul Cable, Arthur Lane; stills, Earl Crowley; sound, Frank Goodwin.

EVERY once in a while the barrage of sophistication and crime motives in screen plays lifts to show us that back in the lines of defense is the home influence where normal, self-sacrificing parents with high ideals for their children also can provide a worthwhile theme. Such a happy interlude is Paramount's "This Reckless Age."

The director, Frank Tuttle, also made the adaptation for the screen from the play "The Goose Hangs High," by Lewis Beach, and a good accounting he has given in the dual capacity. Discrimination in the selection of the cast is also marked, each member of which registers an individual and impressive characterization.

Richard Bennett and Frances Starr are the parents in the Ingalls home with Charles "Buddy" Rogers and Frances Dee, the thoroughly modern and seemingly irresponsible offspring. These parents think they are following a very worthy plan of self denial all in the best interests of their children. Of course, what they really are doing is denying this son and daugh-



Henry Sharp

ter any opportunity for personal sacrifice and responsibility on which to build character for themselves. Circumstance, however, enters in to give the children a chance to prove themselves which, of course, they do most satisfactorily.

An important personage in the Ingalls household is Rhoda, the general all-around servant. Played as Maude Eburne plays it, every line and gesture gets an audience response.

All the young people depicted are truly the product of a reckless age for youth, but underneath they are wholesome and likable. The recklessness is recognized as purely a surface affliction. When life steps in to administer a little needed discipline their energies are simply given direction along different lines and they come through in true blue fashion.

Charles Ruggles does not have to get intoxicated once, but he does have to carry on with a name such as Goliath Whitney. Of course, he is equal to the task, and perhaps as a reward wins a young and attractive bride. Any way he does and everyone rejoices with him.

Peggy Shannon completes the list of the main characters. As Mary Burke, the fiancée of the son of the Ingalls household, it is not difficult to understand why a career in marriage with her seems more attractive than two remaining years of college.

Pictures such as this are rare because they are much more difficult to produce than sensational or spectacular ones, but they are welcome innovations, especially when accomplished with such satisfactory coordination of effort as herein evidenced.

STEADY COMPANY

First camera, Charles Stumar; second camera, Richard Fryer; assistants, Martin Glouner, Charles Crane; stills, Mickey Marigold; sound, Joseph Lapis.

WITH plenty of punch in its theme and rapid action directing in its presentation Universal's "Steady Company" contains much popular entertainment value. Norman Foster discloses a physique which previous parts have kept under cover. While working during the day as a truck driver, at night he is getting training as a boxer with ambition to one day become a champion. How he fights through two contests to losing decisions and enlists the interest of June Clyde, an attractive telephone operator, in his career supplies the action that carries the suspense. J. Farrell McDonald makes only one brief appearance, but the way he registers a former champion pleading over the telephone with his old-time manager to give him a chance to fight one more match in order to get money for his sick wife is a performance not easily forgotten.

Henry Armetta, the Italian comedian, takes first honors as the cobbler, paternal adviser to the young boxer in the making. Every gesture, facial expression, voice intonation and even his walk contribute to and are an essential part of the characterization.

Zasu Pitts, in her own inimitable manner, gets a laugh for practically every one of her lines. But, of course, that is why she gets the lines.

The screen play and dialogue were written by Earl Snell. Edward Luddy in his direction passed up no opportunities in getting the maximum amount of effectiveness in each and every scene.

Shown in advance of this picture at the studio preview was one reel of the German production "Mountains in Flame." On a recent trip abroad Carl Laemmle saw this film. He was so impressed with it that he arranged to make an American version of it, the German star, Luis Trenker, to be featured in the American cast and the one reel shown to serve as a background.

The story deals with a phase of wartime activities between Austrian and Italian forces staged in the Alps. The combat is exceptionally spectacular engaging as it does men on skis and entrenched machine gunners. The treatment and perfect photography of the one reel shown give promise of a release of unusual novelty and excellence if the accompanying reels can maintain the high standard of that furnishing the background.

THE IMPATIENT MAIDEN

First camera, Arthur Edson; second camera, Allen Jones; assistants, William Dodds, John Martin; stills, Sherman Clark; sound, William Hedgecock.

IN PRESENTING a director and cast who have figured prominently in several of the screen's outstanding productions in "The Impatient Maiden" Universal seems to have overestimated the possibilities of the novel by Donald Henderson Clarke from which the adaptation was made by Richard Schayer and Winifred Dunn.

A hospital ambulance summoned to attend a woman who has attempted suicide with gas in an adjoining flat brings a young doctor and a male nurse into the flat and lives of the two girls who discovered the woman.

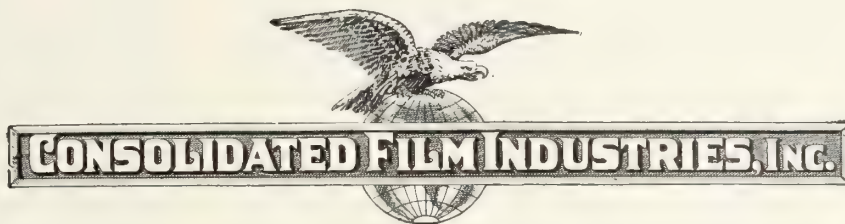
This accidental encounter leads to others based on premeditation. Lew Ayres wins sympathy as the young physician who is trying to retain an impersonal attitude toward all women patients by regarding them solely as biological exhibits requiring medical attention until his finances will permit a more personal attitude. Mae Clarke gives a logical portrayal of the shattering effect on youth's ideal of love and marriage when daily subjected to the disillusioning recitals she hears as the able secretary of John Halliday, a lawyer who specializes on divorces.

Andy Devine completes the quartet supplying the love interest. He contributes a very amusing characterization of the nurse who has invented a straitjacket intended to be effectively restraining to the person wearing it but a financial walkaway for the inventor.

Under the capable direction of



Arthur Edson



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Hollywood

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James Whale the complications involving humor and tragedy provide varied entertainment until all the misunderstandings of courtship resolve themselves into the problems of matrimony.

THE ROAD TO LIFE

FOR the second time within an interval of but a few weeks, the Filmarte Theatre is offering its patrons a Russian film that provokes unusual interest. Confronted with a social problem never before encountered, the Soviet government has dramatized its experiment in attempting to convert the "Bezprizornie," or wild boys, from a menace to society into an asset in "The Road To Life."

As an aftermath of war and the general upheaval throughout Russia, thousands of children lost their parents and homes. Banding together they ran in packs similar to wild animals, getting their food, shelter and clothes as best they could by stealing or, if necessary, even killing. Schooled in every known form of vice, they became a menace of such threatening proportions that they had to be reckoned with.

Refusing to accept imprisonment or death as a solution, the Soviet gave much thought to solving the situation along lines more humane and understanding. Recognizing that these children had been diverted into criminal channels by conditions for which they were in no way accountable, it seemed only fair to give them a chance to change their habits and win

their way back to respect and usefulness.

The Soviet remedy for all the ills of their nation is—Work. Small groups of the children were influenced to go to an institution called a "Children's Collective."

"The Road To Life," the first Soviet sound picture, takes almost two hours to unfold the results of this interesting experiment. Super-imposed English titles assist in understanding the picture. With complete mastery of the art of direct simplicity and photographic skill, the story grips the attention from the start and never lets it waver or relax.

Nikolai Batalof as the leader in the experiment to convert the boys fits the role perfectly. In Europe this picture was selected as one of the world's best in 1931. It is being released in this country by the Amkino Corporation.

THE IMMORTAL VAGABOND

PRODUCED with English dialogue the German UFA picture "The Immortal Vagabond" shown at the Filmarte during the third week of January skillfully tells again a love story which continues to defy Time by retaining eternal appeal and charm.

The main theme relies on four principals for its development. Anna, played by Liane Haid, is the daughter of the village postmaster who returns the love of Hans Ritter, a hard working but poorly paid schoolmaster, portrayed by Gustav Frolich. Inspired

by his love for Anna, Hans composes an opera.

Karl Gerhardt as Anna's father prefers for his daughter the security offered by Franz Lechner, a successful cattle herder played by Hans von Schletton, to the financial uncertainty of a marriage with Hans.

While Hans is in Vienna negotiating to get his opera produced Anna's father intercepts his letters. Anna believing herself forgotten yields to her father's insistent demands and marries Franz on the night that Hans returns with news of the acceptance of his opera with a substantial money advance.

Hans goes down to defeat in the bitterness of success unshared with Anna and becomes a vagabond.

A scene of delightful irony is that showing the village council in session five years later to decide on the erection of a monument to the memory of one of two native sons who have both won laurels for their birthplace.

The names up for consideration are Hans Ritter, composer of the opera "The Mountaineer" that has gained recognition the world over, and Franz Lechner, a man whose fame as the breeder of fancy stock has carried the name of their community across the seas.

The direction of G. Ucicky indicates mastery of the medium of restraint throughout. The camera is used to weave atmosphere. Dialogue enters in only when it is absolutely necessary with pantomime effectively telling the story.

German Film Industry Cuts Down

Spitzenorganisation Orders Lower Production Costs, Less Sound Royalties, Fair Tax on Theatres and a Ticket Control

By **GEORGE R. CANTY**
Trade Commissioner, Paris

THE recent session of the Spitzenorganisation of the German Film Industry held in Berlin will be remembered in the history of film corporations, according to German press reports. Scarcely has a trade meeting ever shown such unanimous efforts and such close connection among the various branches of the industry for elaboration of a common economic program.

The resolutions, as outlined below in the official communique published in the press, reflect the conviction that a cutting down of production costs, a reduction of sound film royalties, a reasonable entertainment tax policy, and the regulation of admittance prices and cinema programs should be the basis of future activities.

For the first time the German industry has realized the interdependence which exists among its branches and that a rational reorganization of the trade and the existence of the entire industry depend on a unified program to be carried out by one and all. The following official statement was, therefore, made in this connection:

The meeting of the Spitzenorganisation of the German Film Industry unanimously adopted the measures suggested by the recent producers' conference to reduce production costs. Dr. Plugge, general secretary, explained in detail the reasons for this decision.

Salaries have considerably increased as compared with the silent film era, and film production is burdened with sound film royalties amounting to 30 per cent of total production costs.

Furthermore, foreign currency restrictions, that obtain in twenty-three European states, handicap the film export trade. Only by a common action of the several branches of the industry can these obstacles be overcome. The following resolution was therefore taken:

Will Bar Films

"No films will be accepted for distribution or exhibition, of which the producer has not fully complied with the conditions of the Association of Film Producers concerning salary reductions and the production of which was not subject to the principles outlined by the above named association.

"It is for the Board of the Spitzenorganisation to decide whether a film has been produced according to these principles and, if not, to define it as not eligible for release."

It was further decided to start an action against too cheap admittances and too extensive programs. The resolution on the subject reads as follows:

"The Reichsverband (exhibitors organization) and the A. D. F. (distributors union) will instruct their members to control admittances in their respective bailiwicks. In all places where admittances are too low or where cinema performances include too many or too extensive pictures, the local representatives of the above organizations will call trade meetings and seek ways and means to change this policy which is considered extremely prejudicial to the film industry.

"The Spio is authorized by the various trade associations, upon the request of local organizations, to send a Kommissar with special powers enabling him to take all necessary measures to protect the industry against prejudice of this kind."

The Spitzenorganisation requests distributors, in cases of reorganization or change of ownership of a cinema, to learn the policy of the new owner in regard to admittance prices before making a contract. In order that arbitrary lowering of admittances be impossible in the future, some system of control is to be established, with the approval of the entire trade, and put into effect in 1932.

To Cut Royalties

Dr. Plugge stated that negotiations had been started with the Tobis group in order to obtain a 30 per cent reduction of all royalties (recording patents and export licenses) and the prompt clearing up of smaller questions and differences of opinion that had been pending for some time.

Negotiations, in the matter of exchange currencies in various countries, are afoot with the Government and the Reichsbank so that frozen credit balances may be cleared either by direct payment or loans.

It was pointed out in this connection that a decrease of exports will jeopardize the quality and even the existence of the German film, since production schedules are based partly on foreign amortization.

Finally the conference expressed the hope that the authorities, with a better understanding of the unusually difficult position of the industry, will reduce the existing entertainment tax.

With regard to the decisions on the arbitrary reductions of cinema admittances, a commission composed of

representatives of trade associations has published a scale to be the basis for future admittance tariffs in cinemas located in Greater Berlin.

The cinemas of Berlin are divided into four groups: Pre-release houses, 1 mark minimum admittance; first-run houses, 0.80 mark; second-run houses, 0.70 mark; and all other houses, 0.60 mark.

If a stage show is included in the program 50 pfennigs may be added to the minimum admittances above mentioned.

No Cut Prices

Any privileged admittances such as cut price tickets, presents, lottery prizes, free drinks, etc., included in the price are prohibited. However, up to the actual starting of the first performance patrons may be admitted to any seats at the minimum rate of admission.

Immediately thereafter, the regular admission scale applies. Young people are obliged to pay the full minimum rate for regular shows but at special shows for children and young people only 50 per cent of the minimum rate for each of the four categories of theaters is to be charged.

Sound film programs are to include one feature only.

These decisions were unanimously adopted and a circular letter to this effect sent out to members of the trade.

The measures in question, it is stated, were taken in the best interest of all branches of the German film industry and it is expected that they will be carried out by all exhibitors.

A delay granted until November 27 was for all Berlin exhibitors to comply with these instructions, after which date the entire industry—producers, distributors and exhibitors—is expected to use all means possible to protect itself against members who, by disregarding the above instructions, place themselves in the position of nonconformers.

The circular is signed by the Reichsverband the A. D. F. (Distributors Association), two central exhibitors organizations (Reichsverband and Schutzverband), and the Association of Berlin Cinema Theatres.

It is expected that similar measures will be taken in the provinces by local trade organizations.

IT appears from reports received from Trade Commissioner George R. Canty of Paris that the announcement made recently with regard to the abolition of the Hungarian film fund was premature. The parliamentary sub-committee of six which is cooperating with the Government in connection with budgetary economics did not recommend either the abolition of the film fund or the discontinuation of the Hunnia studios.

The so-called "meter fees" are levied as heretofore, and protests of the film trade against this burden have been of no avail as yet.

Art Reeves' Equipment Company Is Unique Among Film Supply Houses

WITH but five months behind him since opening quarters of the Hollywood Motion Picture Equipment Company, Limited, Art Reeves has built up an establishment that in its scope is unique in the industry. At the company's home in 6416 Selma avenue Mr. Reeves has developed a plant that it is believed cannot be duplicated in completeness anywhere in the world.

Among the equipment prominent in the display room are the Depue printing machines. One of these is a double, which prints sound and picture in a single operation. The other prints color from both negatives on double coated positive at one operation. A board automatically controls change of light.

This is the first time a color printer has been put on the market. Previously it has been necessary for any one employing color to construct his own machines.

There are two Mole-Richardson rifle lights on the floor. Also there are Cinex testing machines and Cinex film polishing machines, both of these elaborate instruments.

Other equipment include H. A. DeVry's Chicago Portable Projector and Preddy's sound head for standard projectors.

In the way of sound devices there are five Art Reeves recording equipments, with new type recording head, or camera silencing covers; Cannon connectors, microphones, interlocking motors, cables and wedgelights.

The accounting department is well equipped to take care of a rapidly growing business. A repair shop with large facilities adjoins the testing room.

The projection room with twenty-foot throw is sound-proofed on walls and ceiling so that it may be used for recording. There is a Simulex projector equipped with sound head for demonstration. Besides microphones and stands there are loud speakers and single and double wind reflectors for microphones.

Victor Announces Series in Its Model 7 Cine Projector

Victor Animatograph Corporation announces that the new model 7 Victor Cine Projector is now available in a complete series.

Outstanding among the new features offered in the Model 7 series is an improved optical system which affords much better illumination, regardless of the type of lamp used.

A wider speed range and more quiet operation are other improvements.

The Model 7 Regular and the Model 7G are equipped with the rectangular base which previously was supplied only on the Model 3G. The Model 7R has the pedestal base to permit swinging the rheostat in under the

projector body when placing the machine in its carrying case.

The well known exclusive Victor

Samuel Gompers High School to be Equipped with Photophone Sound

THE first step in the recently announced program to test the potentialities of the sound motion picture as an aid in teaching in the New York public schools was taken January 15 when contracts were signed for the installation of RCA Photophone sound reproducing equipment in the new Samuel Gompers Industrial High School for Boys, The Bronx, which is now under construction and which will be open in September.

The equipment, one of the recently introduced all AC operated types, will be installed in the assembly room which will have a seating capacity of 724 persons.

Provisions for the installation of

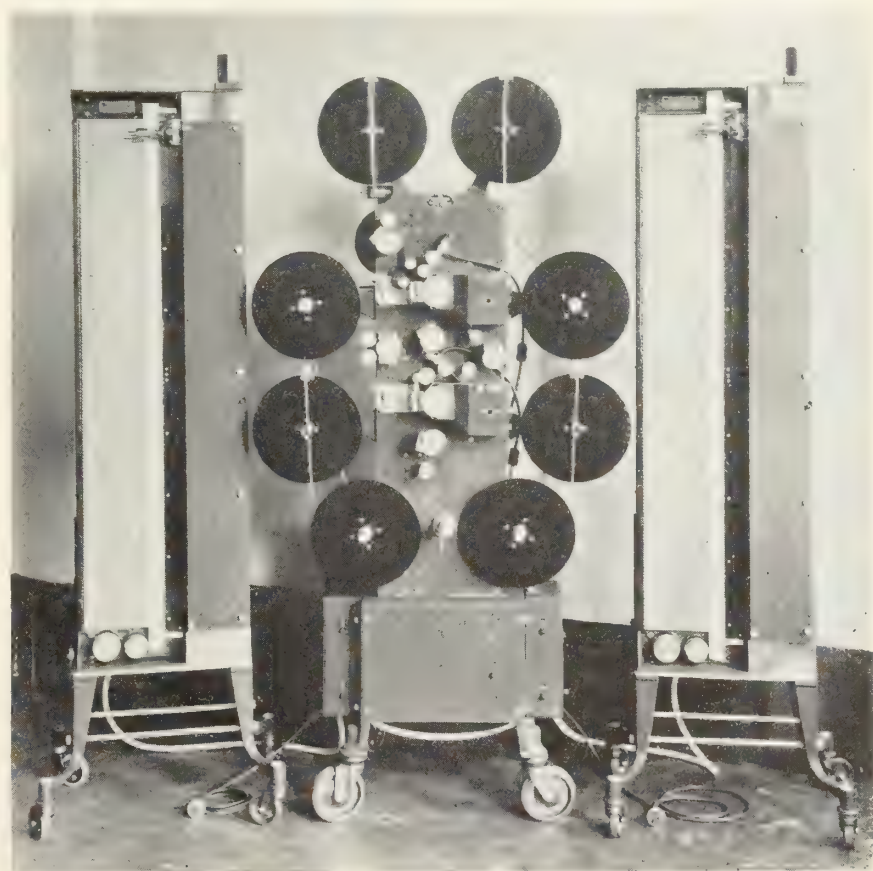
features such as the adjustable shutter which is a constant safeguard against "jumpy" pictures, the automatic film trip which affords protection against film damage and other equally important refinements are all embodied in the Model 7 Series.

The price range of the series is from \$175 to \$205 for an equipment complete with carrying case, accessories, tools, etc.

motion picture apparatus having been made when the plans for the new building were drawn, the projection booth and necessary wiring throughout to the loudspeaker apparatus behind the screen will be modern to the most minute detail.

Dr. Eugene A. Colligan, associate school superintendent in charge of the visual instruction activities of the New York Board of Education, recently announced he had suggested experimenting with sound pictures.

The new school will have a pupil enrollment capacity of 1696 boys. In addition to sound motion picture apparatus the new school will be equipped with a complete radio communication system with outlets.



Depue automatic sound and silent multiple printer, for which the Hollywood Motion Picture Equipment Company is the local representative

The International Photographer's Family Album

Shackelford Shows Initial Production of Color Shorts

AT THE Eastman Little Theatre in the latter days of January James B. Shackelford showed to a highly interested group his single reel, "That Artist Feller." The subject is in Magnacolor, and on the color side alone it is a remarkable example of a motion picture. The photographer, which in this instance is synonymous with artist, for three years has been delving in color. His work in this initial number of a series shows his time has been exceedingly well spent.

The picture covers a trip in Utah and Northern Arizona seeking out of the way spots along the northern rim of the Grand Canyon and Bryce and Zion Canyons. In order still further to depart from the usual course the director-cameraman employed local characters only, men who have lived in the country fifty and sixty years.

He went still further in breaking away from tradition, and instead of having his characters praise the manifest beauties of the countryside being thrown on the screen the spokesman of the "boys" ridiculed the idea of an artist traveling hundreds of miles to get into the canyon and then spending a lot of time and money and infinite trouble just to paint what every one of his neighbors would agree was just a mass of very ordinary stuff. And all the time the screen is making a plu-grand liar of the old settler as it revels in some of the world's beauty spots.

Luther Reed wrote the dialogue, which was read and acted off stage by Gayne Whitman.



Robert Brian Benninger, four months old, son of Mr. and Mrs. Otto Benninger. — Photo by Otto Benninger



Barbara, as photographed by Art Reeves, her father, in front of her Hollywood home on the morning of January 15

Boyle's Color "Stockholm" For Big Chinese Premiere

ON THE complementary program of the western premiere showing of "Mata Hari" at the Hollywood Chinese is a single reel of John W. Boyle's "World Wanderings." It is a scenic in color and was photographed last summer during a trip of the director-photographer through Sweden and Finland. The particular subject is of "Stockholm, Queen of the Baltic," and was selected by Sid Grauman as a compliment to Greta Garbo, the heroine of the feature picture.

Hospitals Not All So Bad In View of Wally Wallace

AFTER ten days in the Hollywood Hospital combatting water on the knee Wally Wallace expresses the view that those of his fellow-photographers who failed to look in on him were rather the losers by the oversight. Wally suggests had they had an idea how attractive were the nurses they surely would have made time to call on him.

"Anyway, it's a grand and glorious feeling to be walking around again," declares the photographer.

Valentine Returns

Joe Valentine, first cameraman, has returned from an eleven months' trip to Europe, where he made the grand tour in the interest of the Fox studio. With him abroad was his brother cameraman Charles Van Enger, the two working independently, as a rule.

For the March issue, Joe promises a story of some of his experiences—and it will be illustrated.

Hollywood Camera Exchange Has Catalogue First of Kind

THE Hollywood Camera Exchange, the active owners of which are Clifton Thomas and C. G. McKie, has issued a catalogue of used cameras and photographic supplies, professional and amateur, which is unique in character and scope. The publication, which contains thirty-two pages 7½ by 9 inches in dimensions, is the first of its kind in the history of the industry. Requests for copies are coming in from all parts of the world.

The company executives are in close touch with the men who make the motion pictures produced on the west coast. These include the technical experts of the leading studios. In this way they always are informed of the newest devices and methods obtaining in Hollywood photographic and technical bureaus and are able to give their clients at home and abroad advantage of the knowledge so secured.

In the opening page of the catalogue visitors to Hollywood are invited to visit the headquarters of the company. These are situated about as near the geographical centre of the picture colony as it is possible to figure it out. Also they are within less than a block of the cameramen's headquarters.

The company makes a specialty of buying and exchanging photographic apparatus, and in the conduct of this department has built up a large mail business. It does make a point of making appraisals only after personal inspection.

Another of the specialties of the company is lenses, of which all makes are in stock.



Janis, daughter of George Meehan, borrows her mother's gloves as for the first time in her life she creates a snow man. Photo by George Meehan in his North Hollywood front yard.

*To the Photographic Craft and the Motion
Picture Industry in General*

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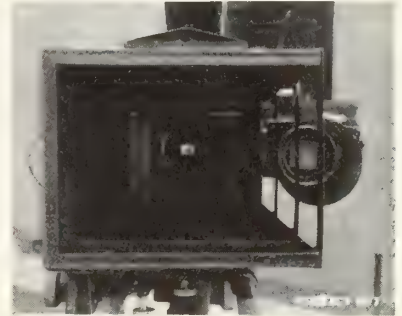
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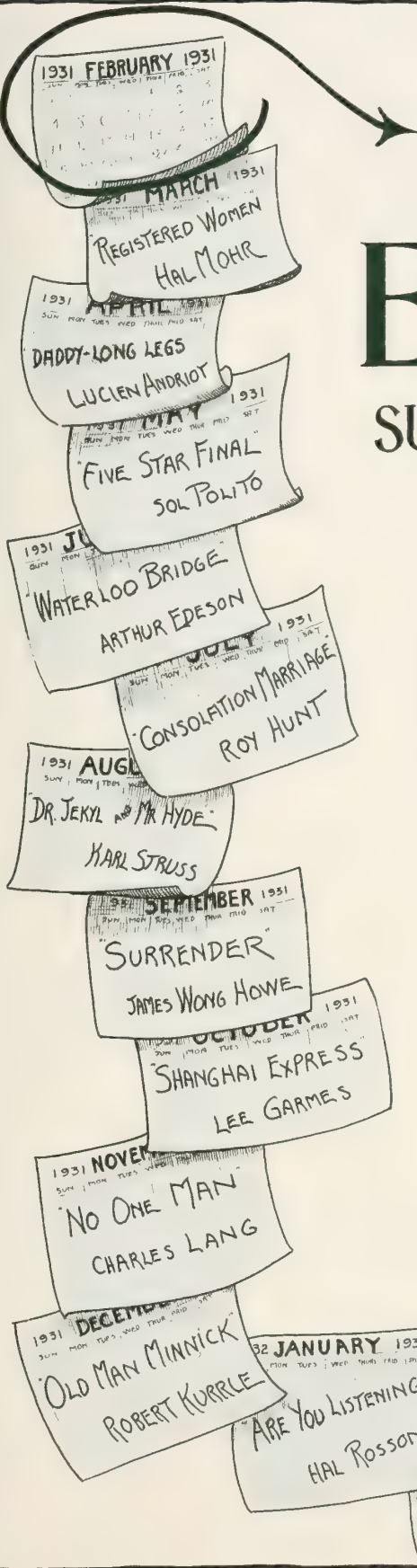
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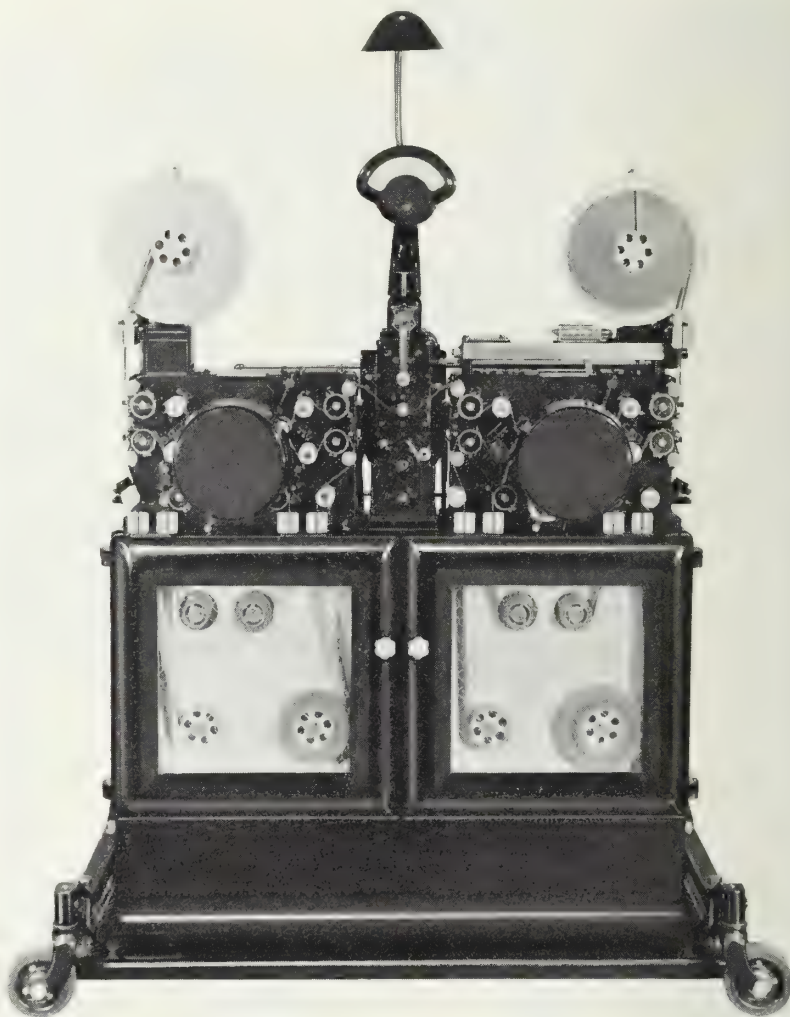
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The INTERNATIONAL PHOTOGRAPHER

Official Bulletin of the International Photographers of the Motion Picture Industries, Local No. 659, of the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators of the United States and Canada.



Affiliated with
Los Angeles Amusement Federation, California State Theatrical Federation, California State Federation of Labor, American Federation of Labor, and Federated Voters of the Los Angeles Amusement Organizations.

Vol. 4

HOLLYWOOD, CALIFORNIA, MARCH, 1932

No. 2

"Capital is the fruit of labor, and could not exist if labor had not first existed. Labor, therefore, deserves much the higher consideration." — Abraham Lincoln.

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THE INTERNATIONAL PHOTOGRAPHER'S
FAMILY ALBUM

The INTERNATIONAL PHOTOGRAPHER is published monthly in Hollywood by Local 659, I. A. T. S. E. and M. P. M. O. of the United States and Canada

Entered as second class matter Sept. 30, 1930, at the Post Office at Los Angeles, Calif., under the act of March 3, 1879

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Subscription Rates—United States and Canada, \$3.00 per year. Single copies, 25 cents
Office of publication, 1605 North Cahuenga Avenue, Hollywood, California. HEMPSTEAD 1128
McGill's, 179 and 218 Elizabeth Street, Melbourne, Australian and New Zealand agents.

The members of this Local, together with those of our sister Locals, No. 644 in New York, No. 666 in Chicago, and No. 665 in Toronto, represent the entire personnel of photographers now engaged in professional production of motion pictures in the United States and Canada. Thus THE INTERNATIONAL PHOTOGRAPHER becomes the voice of the Entire Craft, covering a field that reaches from coast to coast across North America.

Printed in the U. S. A. 1 at Hollywood, California.

'Shooting' Europe Between Showers

Experiences of Hollywood Cameraman When Facing Petty Officials, Cops, Beggars, Drivers and Customs Barriers

By JOSEPH A. VALENTINE

Illustrations by the writer

FAR be it from me to try to tell another cameraman how to shoot his stuff, but having just returned from nearly eleven months in Europe for the Fox Film Corporation perhaps I may be able to pass on a few hints to fellow-cinematographers who may have the good luck to get similar assignments.

At times it seemed that every one in Europe was determined we would not get the stuff we went after, but I soon discovered that by keeping my temper and using generous quantities of "salve" I could get most anything I really wanted.

Hollywood cameramen who have become accustomed to the utmost in cooperation from city officials, police department, fire department and citizens at large have no idea what they are going to run up against when they go abroad to shoot background stuff and atmosphere.

Petty officials who seem to take keen delight in putting every possible obstacle in your path; officious cops, snarling taxicab drivers, beggars who clamor for palm greasing before they'll consent to move a foot or two out of range, and the ever-swarming horde of curious children and their

mothers and fathers who persist in getting right in the line of your camera and looking head-on into the lens present only a few of the minor difficulties you encounter.

Customs barriers, impossible restrictions imposed by the laws of the various countries against foreign cameramen, working permits, inability to speak foreign languages, haphazard express service that delays shipments of raw film to keep you going, are a few more incidents in the life of a camera hound abroad.

And the Floods Came

Added to these difficulties and a million more that I can't think of at the moment is the handicap of bad weather. After you have conquered all these listed annoyances and finally are all set to go out and do your stuff the skies become overcast and a deluge reminiscent of Noah's famous shower descends on you.

After all, the studio hasn't sent you to Europe to get only rain shots, so all you can do is cover your equipment and retire to the nearest cafe, order up a seidel of bierre and moan for the sunshine of Hollywood—maybe.

Of my eleven months in Europe I think it is a safe bet to say than ten of them were almost continuously rainy. Of course, we were assured that this was "very unusual weather," something I seem to have heard before around the old home town.

England was soaking wet during the two months we spent there. If we hadn't been persistent and stuck around, waiting for an occasional bit of sun, our visit to the British Isles would have been a complete washout.

As it was, we managed to get about everything worth shooting in England, Scotland and Wales, and I was lucky enough to get several thousand feet of the magnificent harbor at Southampton that probably will be used over and over again during the coming years.

Two Wet Weeks

A friend of mine wasn't so fortunate. He was assigned to get the harbor and sat around for more than two weeks, waiting for it to stop raining and the fog to lift, until he finally was recalled without ever having had a chance to turn a crank.

Labor restrictions are so severe in Europe that we didn't even try to get working permits. We were told it would be a waste of time. So all the time I was abroad I was presumably working on my own—just taking pictures for my own amusement.

My assistant, a Scotchman, was merely a friend traveling with me, who helped me take pictures. If they'd ever discovered that I was paying him a salary we'd probably both been deported on the first boat out.

Paris is a cameraman's paradise. There are so many hundreds of beautiful shots that you nearly go crazy trying to get all of them on film. Rainy weather held me up so much when I first went to Paris that I chartered an eighteen-year-old Rolls Royce and an extraordinarily stupid Cockney chauffeur who had been driving in France for thirty years and set out for the Riviera, where we were assured we'd find plenty of sunshine and lots of color.

Alec, the chauffeur, really was a marvelous driver. I'll have to concede that, but that was the sum total of his good qualities. Having lived in France for thirty years with a French wife, he assured me he spoke French better than the French themselves.

Defining Necessities

My assistant had an academic knowledge of the language, picked up in school, but never had attempted to make himself understood in French. All I had was Italian, which I have spoken since I was able to talk, and English, and a few words to cover the real necessities, such as beer, cognac, room, food, etc.

In Paris, it hadn't mattered, as we always could find someone who spoke enough English to understand what we were talking about. But hitting



Ponte Vecchio, Florence



Piazza San Marco, with cathedral and Campanile. Right, Norman La Rue, who drove Pershing during the war; Jack Perry, assistant, and Joseph A. Valentine, who photographed the other pictures shown with this story.

off the beaten track where English-speaking people are as scarce as up-to-date plumbing was a different matter.

Refusing to take a chance on the sketchy express service I carried 20,000 feet of film and complete camera equipment. It was some job loading all the stuff into the bus, so it was nearly noon before we pushed off on a rainy Sunday.

We made Fontainebleau for 1 o'clock luncheon, and I had my first misgivings when Alec pronounced it Fountain-blow, with a decided Cockney twang.

It was still raining, so we kept on going. Somewhere between Avallon and Saulieu we ran out of gas. We were about two miles from the nearest village, so we sat back on our haunches, and told Alec to rustle the petrol. He was so dumb that he hadn't even filled his gas tank before we started.

Alpine Rave

Our first stop was Chalon-sur-Saone, where I discovered that Alec's French vocabulary consisted only of the words for yes, oil and gasoline. He okayed our hotel bill, after which I discovered that the landlady had added in the date, the year and the weight of the car.

Straightening that out by using some picturesque American language that even a Frenchwoman could savvy, we pushed on and by 10 o'clock got our first view of the Alps.

I immediately went screwy, and set up at a picturesque spot under a bridge. You can talk about mountains—I've seen all that America has to offer, and shot most of them—but the Alps still get my vote.

For sheer magnificence, picturesque and all the other ten-dollar words you can think of the Alps are in a class by themselves. Of course, I'm no Columbus. Other people discovered that many years ago, but I can't help doing a bit of raving on my own account.

Alec knew some place where we

could get a swell lunch—mountain trout, "sniles," etc. But by this time I'd discovered that he had special spots all picked out, where he could chisel a rakeoff by bringing a party of Americans, and I was just bull-headed enough to insist that we pass up Alec's highly recommended joints.

We did a lot of shooting that day, and with that and Alec's uncanny propensity for turning off on the wrong road it was 9 o'clock before we steamed into Chartreuse for the night. We found a beautiful hotel, and were forced to sample various grades of the justly famous liqueur which takes the name of the town.

Hit High Spots

Really we were in the heart of the Alps now, and learned that most of the places we went through were accessible by auto only three months of the year. We hit a lot of high passes, getting up to the glacier line in many spots, and I did a lot of work with my 25 millimeter lens. And believe me, it was swell for that sort of work.

I got numerous shots from high plateaus which gave me a depth, from roaring mountain streams, well over the tops of the peaks, and enabled me to pick up a few stray clouds for composition.

I always tried for a bit of action in the foreground, and by talking fast in Italian and making use of an occasional word in French from my assistant we managed to get the natives to go about their haying and other homely tasks in a natural manner.

Grenoble was our stop for lunch, and it was so picturesque that I cruised the streets, shooting through the back of the car, which we had slit for the purpose, and got some great stuff. Then we pushed on deeper into the Alps, and went over roads that wound around until we didn't know whether we were coming or going.

Alec, of course, never knew, and we had to keep him straightened out by

yelling our heads off at him when he persisted in making the wrong turns.

Incidentally, I learned a trick from Alec and booked him and my assistant at servant rates at the hotels, just about one-third what I had to pay for myself. I listed Alec as chauffeur and my assistant as a mechanic. They got the same food, same beer, etc., and almost the same class of rooms as I did. That's a point to remember in cutting down expenses.

Watchful France

Along the Franco-Italian border we encountered thousands of French soldiers. Of course, it was summertime, and they were holding their annual maneuvers, but I couldn't help notice the miles and miles of side-tracks on the railways, and the huge military establishments, which convinced me that France is suspicious of Italy's dreams of empire and is all set for a nice brawl at any time Mussolini gets too ambitious.

I sneaked some shots of the poilus, and probably would have been tossed in the can if they'd suspected I was shooting at them from the slit back of the Rolls. Also I got some great shots at Briancon, the French fortress city at the key pass to Italy in the Alps. This is supposed to be the highest city in the world, and from the way we climbed to get to it I'm willing to admit it. French generals were all over the place—we weren't even allowed to get in the same elevator with them at the hotel.

The next day we wound down (and up) the valley of the Var, and almost died of nervous prostration. Alec was a hound for scenery, and delighted in calling attention to beautiful vistas just as we were winding around lofty crags, with two wheels hanging over an eight thousand foot chasm. Of course he wouldn't be even looking at the road.

We passed a dozen fortified mountainsides, honeycombed with machine gun nests and artillery emplacements, guarding the approaches to the passes. If Mussolini ever tries to en-

ter France that way he'll get a hot dose of lead.

This country is the most beautiful I saw on the whole trip. I made numerous shots, and was fortunate in encountering a bunch of French Senegalese soldiers, guarding one of the higher passes, which made a great picture. It can be used for an endless variety of locales, because of the picturesque ruggedness of the background.

Warner Kids Cameraman

We made Nice that night, and found to our delight that the Riviera was everything we had expected. Shots galore, bright sunshine, picturesque vistas—everything. In fact, it was almost as good as California—and strangely reminiscent. There were stucco houses, all the colors of the rainbow; wide, beautiful streets studded with palms and tropical shrubs.

We cleaned up Monte Carlo, Nice Cannes and the hundred and one other famous resorts along the shores of the Mediterranean; skirted the northern slopes of the Pyrenees, and finally arrived at Biarritz.

Charley Chaplin was supposed to be there at the time, and long lines of people stood outside the big hotel, waiting for a glimpse of him. When we set up, trained on the entrance for a shot of our own with a car, people flocked around demanding to know when Charlot would appear. They seemed to think I had cheated them when I finished my work and folded up and departed.

Saw Jack Warner at Juan Les Bains. He did some of his usual kidding, pretending to get in front of the camera when he knew I wasn't shooting. I didn't recognize him until I had given him an old-fashioned

Hollywood cussing out, and then we had a good laugh.

I circled up the coast, and finally, at Bordeaux, came to the parting of the ways with Alec. He had taken every wrong road in France by that time. When I got back to Paris, I signed up a swell chauffeur, Ducky LaRue, an American who has lived in Paris since 1916. He drove for Pershing for four years and Pershing's parents-in-law, Senator and Mrs. Warren.

He is a darb—and if you go to Paris and want a swell driver be sure and look up Ducky. You'll find him at the American Legion headquarters. He'll cooperate 100 per cent, speaks excellent French, knows all the angles and won't chisel.

I used Ducky in Switzerland, Italy and Belgium, and never had cause for complaint.

Italy, of course, I looked forward to with great eagerness. My parents were born there, and I'd heard about the wonders of sunny Italy from earliest childhood.

Piling Beauties

We laid around Venice for ten days, waiting for it to stop raining, before I got my first shot. Venice, with its smelly canals, is bad enough in sunshiny weather, but when it rains, and there's no place to go, it's terrible. However, it is gorgeously beautiful, and I felt the time we wasted waiting for sunshine was well spent as I finally got some good stuff.

Florence was a great spot, although we had to shoot between showers there again. Milan, Pisa, Rome, Naples—why name them all? I saw and shot them, swearing that each, in turn, was the most beautiful city in the world.

My Italian stood me in good stead and I had no difficulty in Italy except

if anyone asked, I was working for the official Italian movie company, instead of Fox.

And in Italy you have to be prepared to submit everything you shoot to censorship by Mussolini before it leaves the country. Of course there are ways and means of getting stuff out, if a person really wants to.

Jack Perry, my assistant, as I said, is a Scotchman, and certainly went for Italy in a big way. He turned Facist his first day over the border, and bought a black shirt.

"An' why not?" he asked. "It saves a bonny bit on the laundry."

My advice, in case my eleven months experience gives me a right to hand it out, to fellow-cameramen who go abroad can be summed up very briefly.

First, keep your temper at all times. Second, be smart. A little salve goes a long ways. Third, learn at least a little of one foreign language. It will help marvelously at the most unexpected times. If you speak nothing but English you are due to be trimmed.

Follow these three rules, and you can't go wrong. But above all, don't ever lose your temper. I did just once. And it's a lot easier to get in jail than to get out. Believe me!

Soviet to Install Fifty Recording Sets and Large Number Reproducing Sets

ACCORDING to a report received from Acting Commercial Attache Douglas Miller at Berlin, the government in Soviet Russia has been interested in the development of talking pictures since 1926 and from that time on has had engineers working on this question. In the year 1930 Meshrappom Film Company, a soviet organization, began to work systematically at the production of talking pictures. The organization now has ten studios with nine recording sets installed.

There are a number of other studios in the country, principally at Leningrad, Moscow and Kiev. The soviet claim that in 1932 they will have 50 recording sets installed, all working on a principle designed by soviet engineers.

The Woomp Plant at Leningrad is manufacturing reproducing apparatus and expects to make several thousand sets for installation in theatres in 1932. These are all built according to specifications and designs of soviet engineers.

A number of talking pictures were produced by the soviets in their studios in the present year. The first one, "The Way to Life," has been shown in Germany. Other pictures have been made, but hardly any have been exported. They are, of course, in the Russian language.

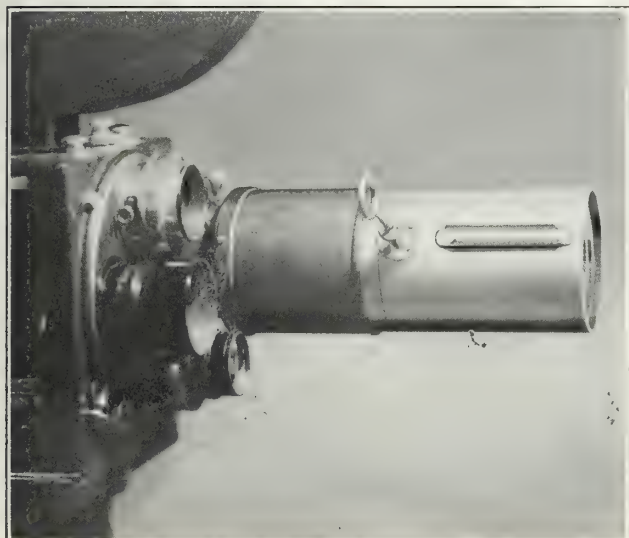
The soviets also are experimenting on foreign language versions. They claim to have special inventions regarding the width of the film, the placing of the picture strip on the film, speed of the reproduction apparatus, etc.



Cathedral of Pisa, Italy

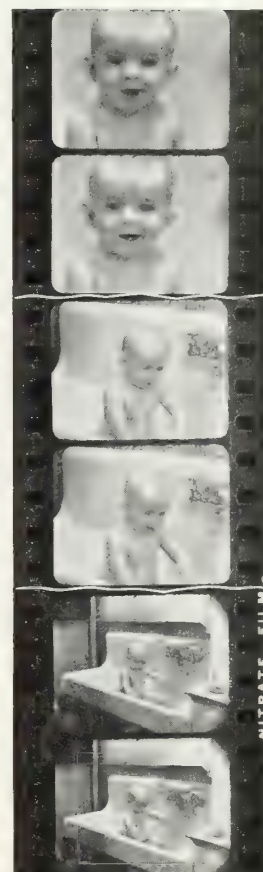
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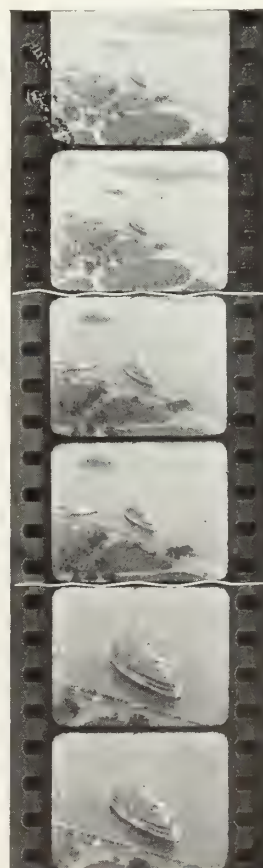
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WHEN thirty feet under water in a diving suit and you find that a shark nibbling at bait which you happen to know is sixteen feet from your lens also is swishing your camera with his tail, how many guesses do you require as to the length of that pretty boy?

Or after you have mounted a piece of liver just under your lens and you observe a granddaddy shark with widely parted jaws coming up the line to look over your works and see if he can dig up anything to eat, do you think you will prefer to go home or will you wait and examine the interior of that cavernous dungeon which every slow-beating second enlarges to your not entirely gratified vision?

And in the immediately foregoing instance—and especially—just after you have followed the motions of the same unexcited and slow-moving creature as he approaches a dead cow at rest on the bottom of the ocean and slipping his jaws over a leg of the animal from hoof to hip and with none of it protruding quietly and easily separates the limb from the major subject?

But why continue in this vein? Curley Lindon returned from the Virgin Islands whole in frame and sound in body—and concededly not unappreciative of being able so to state to those who may be interested.

With Roy Eslick, director fellow-cameraman, and Harold McNiff he was in the Virgin Islands on a private commission. The journey lasted seven months and was most success-

ful in that the cameramen brought home the things they went south to get. Incidentally "south" is correct, as the islands not so many years ago taken over from Denmark range in latitude somewhere between ten and twelve hundred miles below Los Angeles.

Use Subsea Camera Box

Lindon was in charge of matters under the surface of the water and Eslick of those above it. With him to the West Indies Lindon took along Paramount's underwater camera box in the designing of which he had been a part and with which he had photographed the submarine scenes of "The Sea God" off Catalina in 1929.

The contraption is so arranged that a cameraman may pan or tilt or both the same as under ordinary circumstances. As an example a fish approaching the camera or passing it may be followed through the water as long as he is in sufficient light to be recorded.

This may be a good spot to refer to what the airmen describe as visibility. When the cameraman was asked as to the hours available for his work thirty or more feet under the surface of the water he said generally between 9 and 3:30. Before and after those hours the slanting rays were responsible for resemblance to fog. Objects could be followed from the lens for a distance of fifty or more feet around noontime. The exposure usually employed was about 5.6 with a filter in the neighborhood of K1½.

The light's brilliance was enhanced by the season. The party left Hollywood in August and the first work was done under water. The suit weighed about 200 pounds and the camera with its impedimenta about 300. While the latter weight might be cumbersome to handle on the surface that was not the case in thirty or more feet of water. There it could be moved without any particular difficulty.

While Lindon was below Eslick was on the barge on the surface supervising handling of the pumps and lines. Then there was a native, Henry of St. Thomas, a lad of twenty-two years, who was dresser and pump man—and no one dared touch either diving suit or pumps but Henry.

No one attempted to estimate the comparative and relative rank which he enjoyed among his fellows by reason of his commission as aid to two white cameramen, one of whom took pictures under water. Nevertheless it was conceded to be something beyond the average white man's imagination.

Henry Errs—Once

To be sure Henry did make one disturbing mistake, but like a regular guy he only made it once. That was his assumption that when he saw Lindon's head come above the surface of the water no longer was it necessary to keep on pumping. The omission quickly was noted and Henry informed that if the air did not continue uninterruptedly to flow until the helmet was removed the diver would smother.

While the subsea cameraman had had considerable experience off Catalina in the making of "The Sea God" he discovered on his first descent in the West Indies there was at least one experience he had not previously



Left, Henry stands by as Roy Eslick and Curley Lindon say good-bye when latter prepares to descend to photograph sunken Russian tragedy ship. Right, Lindon and Eslick on each side of camera box dismounted from tripod.



Henry adjusting helmet as Lindon prepares to descend—camera box suspended over side. Right, Lindon going over side at St. Thomas.

encountered. He had gone below to set up the camera and get things ready to shoot. No one had told him in the event they had happened to notice it that several sharks were wandering about in the waters.

Lindon had just released his hold on the tripod on the floor of the ocean when he saw not one shark but three of them cruising in the immediate neighborhood. Never having been previously introduced to one of these travelers he stood not on the order of his going. Nor did he wait to get hold of the ascending rope. He hopped the descending one and started home. He learned afterward the trio had come after some bait that had been thrown overboard.

Sharks All Around

When he went over a little later, all set to receive visitors and as before bearing a sharp and long knife, he found the creatures would come close up to the cameraman but made no attempt to bother him. Nor was there occasion during the week that was spent on the shark stuff under water to draw the knife. And incidentally it may be added the writer gathered that not on account of this circumstance were there any regrets on the part of the human intruder.

After photographing the "waters under the sea" the cameramen spent some time on the surface. They also paid some attention to surface sharks. In connection with one of these latter sources of excitement Henry had an adventure quite lively while it lasted.

It seems on a previous occasion there had been some question in Henry's mind as to whether there had been unanimous opinion that his personal bravery was beyond reproach. So when a very much alive ten-foot shark was pulled into a twenty-five-foot boat and Henry was asked to cut off the tail to prevent someone being killed the black boy without hesitation grabbed the shark by the tail. Right away he was in the same position as that mythical person who stood in the same relation to the mythical bull.

The lad was more like a feather in

a wind than an executioner in spirit or fact. But grimly he held on and determinedly he slashed. He was slammed against the side of the boat and sometimes perilously near out of it, and out of it there was nothing resembling the security of a family bathtub.

But grit won and the weakening shark lost his tail and his larger ambition generally to rip up things. Whatever taint Henry may have suspected had attached itself to his reputation automatically was removed. Again he was a man among men—and the boy was happy.

After completing the outlined work among sharks the cameramen devoted much time to tropical fish, coral formations and sea life. All of the photography was in black and white.

Amid Ghostly Spars

St. Thomas long has been known as a graveyard of ships. In the old days it was the custom when vessels had outlived their usefulness to strip them of anything of value which might be removable and then take the craft outside and sink them, frequently in water as shallow as thirty to forty feet deep.

On the floor of the ocean Lindon photographed one famous derelict. It was a big iron-hulled Russian sailing ship which with all sails set had smashed in on a reef. When the craft was examined as it stood high and dry the bodies of thirty-one men were found. The presumption is the ship was long becalmed and the crew ran out of water and died.

After the bodies were removed for burial a heavy storm knocked the ship off the reef and still with all sails set it slid to the bottom at the foot of it. Here Lindon strolled with his camera and recorded the procession of fish that sailed around ghostly spars and over slimy decks.

To the natives the waters about the ship are taboo. It is their belief the spirits of the sailors who died now roam through the wreck in the form of eels and fish.

In the underwater life the photographer encountered in his work

among the sunken hulls were conger eels, plenty vicious and feared by divers because of their manner of flashing out from among rocks and attempting to bite the divers on the leg, having the deep discretion, however, to retreat when disappointed in finding owing to the diver's suit they could not inflict injury.

Lindon tells a story of a baby octopus he observed catching fish, although he was unable to photograph it. The little fellow measured twenty inches in diameter. After concealing itself among rocks it sent up one long feeler with a flexible tip. This tip he slowly moved until a fish was attracted. Then gradually the feeler was lowered and as unconsciously the fish followed the descending bait. The victim did not realize that another feeler was creeping up behind him—that is, until it was too late.

For two days the party was caught on a reef off the Island of St. John in a hurricane. Due to lack of provisions, as but a short trip had been planned, the experience proved decidedly unpleasant.

Dancing Under the Ocean

Among the visits was one to the citadel of Christophe, 3000 feet in the hills above the sea. Here many good shots were taken. This relic of Haiti's black king of many years ago was described in detail in the issue of February, 1931, by Esselle Parichy, another International Photographer.

One incident not recorded on film was a bit of horseplay on the part of the cameraman's visiting professional diver. On the bottom of the brilliantly illuminated sea the newcomer staged an impromptu solo dance. It was classical stuff and weird beyond description. The lightness of the human body deep below the surface of the water contributed to the possibilities.

The diver, poised on a rock, sailed not into the air, of course, nor yet into space, either. Rather it was off the floor of the ocean. As he did so with his left foot extended a la Pavlowa he closed the escape valve for

(Continued on Page 38)

Bronner Home Again

Leaves Alva in Mediterranean at Conclusion of Globetrotting Vanderbilt Scientific Expedition—Greeted by Friends

By **BOB BRONNER**

*In Letters to His Father in Hollywood
With Photographs by the Writer*

11 P. M.,
Wednesday, Dec. 30, 1931,
Monte Carlo, Monaco.

HULLO Dad:
Just finished running off six reels of 16 mm. for the Commodore and his dinner guests. They were very much enthused with the views of the places we have been.

After running up and down the hills today, seeing half a dozen Monagasque officials, I succeeded in obtaining permission to photograph scenes tomorrow and I intend to shoot them in color, weather permitting, as this part of the country is ideal for color. I was told there is to be an auto race through the streets tomorrow, an annual event, so I may be able to get some exciting movies.

My impressions of Monte Carlo as I see it are of colorful buildings, steep hills, red tiled roofs and marvelous seascapes with a rugged coast line for background. Also as I gaze about me I notice nine out of every ten women promenading with one or two and sometimes three poodles or Pekinese dogs on a leash, guided by French ladies with flashing dark eyes, and using the cutest accents imaginable, and the men accompanying them wearing berets.

The Monagasque soldier wears a uniform similar to our vaudeville wooden soldier, with the sword hanging at the side and red stripe down the side of trousers. There are many roadside cafes and English and so-called American bars scattered over the city. All the people seem to be trying to work out a system to beat the gambling games at the casino. One can see many gigolos in small ballrooms asking any lonesome lady to dance.

Thurs., Dec. 31, 6 P. M.

Just returned from a most interesting trip from Upper Cornish. I cranked out some of the most colorful views imaginable—little villages with their red tiled roofs and varicolored trimmings, backed with the blue sea, white surf and

its rugged rocky coast. They are the prettiest views I have seen in many a day, and I am more than pleased it was a good clear day and I had the opportunity of grinding out quite a bit of color film.

It was certainly worth all the trouble I went to yesterday to obtain those permits, and it also pleases me to feel I had spent the last day of the year very interestingly. As I look back over the past six months I cannot help saying that it has been the most interesting six months of my life.

The second mate and myself are going to take a ride into Cannes and Nice tomorrow. I haven't been to Cannes yet, and I want to see it, as they tell me it is even more beautiful than Monte Carlo.

Friday, Jan. 1, 1932.

Jumped into the launch at 11:30 with the second mate and hopped a bus for Nice and had lunch at Charley's, The Better Ole, and then went to Cannes, 20 kilometers further east along the coast. The ride to Cannes from Nice is not as pretty as from Monte Carlo to Nice, as it runs along a level route through the farm lands and barren fields.

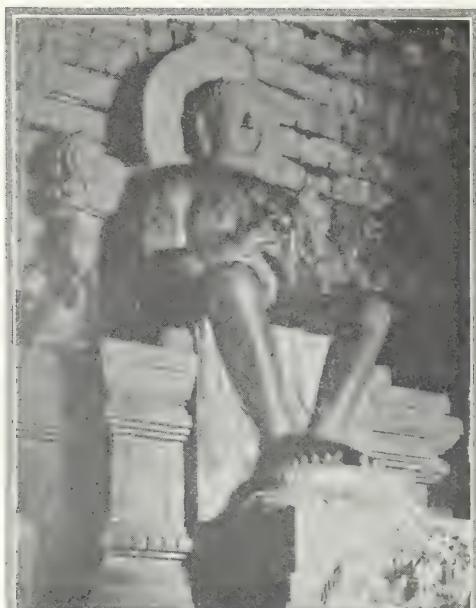
Cannes is a much larger city than Monte Carlo, with quite a number of English and American yachts and also numerous smaller sailboats of various designs in the harbor, which makes it all very picturesque.

There was a town fair going on as we arrived, and it gave me the impression of a little California beach resort with all the concessions run in the same way, but all real French atmosphere about them.

In walking along the sidewalks we had either to go single file or one of us would have to walk in the road as the pavement was too narrow to permit two to travel abreast.

A great number of shops were open, so we walked around window shopping and seeing the sights for an hour or more, then back to Nice, where we had dinner, stopping again at the Better Ole, a very cozy and unique bar and dining room.

Every one seemed jolly and full of fun and we had an interesting time. Whenever we pay a bill or buy something the Frenchmen, as



Top, eighteen-foot Buddha in Mendoot Temple in the interior of Java, Dutch East Indies. Center, view of part of harbor of Papeete, Tahiti, South Sea Islands. Lower, close-up of Nile felucca at Cairo, Egypt.

soon as they receive the francs, always say with a bow, "Merci, monsieur, merci," as sort of a blessing of thanks upon us, I presume.

We of course use the more harsh and uglier word "Thanks," without any sentiment. So back to Monte Carlo, after another interesting day.

Jan. 2—9:30 A. M.

We are now pulling up the mud-hook to be on our way to Ville Franche, to anchor there for the day. We anchored at 11:15. The weather is very cold and goes right through us. Maybe it's because our blood has thinned out from the heat of the tropics.

Sunday, Jan. 3.

Up anchor from Ville Franche 8 A. M. with smooth running to Marseilles and dropped anchor at 5 P. M., but did not go ashore by reason of the lateness of the hour. When I go sightseeing I want to take my shooting box along, and I fear they would think the war was on again if I started using flashes, and I don't want to lose my permit.

Monday, Jan. 4.

The Alva went into drydock at 10 A. M. to have the hull painted and propellers tightened. Then we went ashore and strolled around all afternoon with a watchful eye for a good shot.

Marseilles is the main commercial port for the south of France and also the dirtiest and most corrupt town. Perhaps it is because of the extreme cleanliness of Monte Carlo and Nice and other places that by contrast gives me that impression.

The atmosphere is always full of smoke and soot from the factories. We walked up several damp and musty alleys, and saw some interesting little shops.

Tuesday, Jan. 5.

I kept myself busy today straightening up around the darkroom and packing up a lot of souvenirs. We left drydock at 3 P. M. and anchored in the old harbor while we refilled our oil fuel and water tanks from barges alongside. It took most of the night as our tanks were nearly empty.

Wednesday, Jan. 6.

Up anchor and out of Marseilles at 8 A. M. and arrived back at Ville Franche at 4:30. We went ashore and strolled about some picturesque streets.

Thursday, Jan. 7.

Developed and printed all morning and ran our 16 mm. movies for the Commodore's guests at 6 P. M. Then the second mate and I caught the launch and rode to Nice and then the bus to Monte Carlo to say good-bye to a friend.

We also stopped off to see "Tabu" playing at the Beaux Arts Cinema. It certainly did bring back memories of the Society Islands.

We had the good luck of catch-

ing the last bus, so back aboard the Alva at Ville Franche, at 1:30 A. M., for a good snooze. Oh, what a difference in printing and developing this morning compared to what I had to contend with in the tropics from the tropical heat.

Friday, Jan. 8.

Up anchor at 8 A. M. from Ville Franche and out into a medium sea with only a few swells and again dropped the big hook at Toulon at 3:30 P. M. Toulon is the French naval and army base. There were eight or nine warships and an airplane carrier at anchor. The shore line is dotted with forts. There was also a great number of negro or Singalese troops.

So you see we are really on the last lap of our cruise, in preparation of crossing the great big wide open water space, the Atlantic. As far as we know at present writing we are going to Sete, France, then to Barcelona, Casa Blanca, Canary Islands, Bahamas and thence to Miami. The latest word is we expect to reach Miami around February 15, but one can never tell. So don't you even depend upon this.

Toulon, France, Jan. 8.

I have been on this cruise just six months today as we left New York July 8. Here's a part of the itinerary for the past few days, since the last letter, dated Dec. 30 and mailed yesterday, Jan. 2. My last letter I wrote you from one year into the other.

Saturday, Jan. 9.

There was a storm blowing outside the breakwater so we remained at anchor all day. I went ashore for a while, roamed around for a few hours and shot a few more pictures.

On the way back in the launch the wind blew the spray into the launch whenever we would step into a wave head on, resulting in us getting a good soaking.

Sunday, Jan. 10.

Up anchor from Toulon at 8 A. M. bound for Marseilles.

A strong north wind is blowing from the Alps. The barometer is falling and the weather ahead looks very stormy, so we headed into Marseilles.

Monday, Jan. 11.

A steady rain has been falling all night and today, and I took advantage of it by working down in the darkroom all day, experimenting on some ideas I have in my noodle.

Wednesday, Jan. 13.

The second mate and yours truly went ashore and snooped about this afternoon, with the graflex ever ready to take a worthy shot.

Upper, silversmith at his forge in the town of Boolelang, Island of Bali, in Dutch East Indies. Center, pool in a lagoon near Latouka, Fiji Islands. Lower, Fijian home in process of construction near Suva, Fiji Islands.



... seeking the unusual. We must have covered in all ten miles. We visited the Cathedral of Notre Dame de la Garde. This is a very old place of worship for mariners and fishermen since the eighteenth century.

The interior is very impressive, the walls being inscribed with the names of ships and sailors rescued from the storms and hurricanes at sea; also miniature replicas of vessels suspended on wires from the vaulted mosaic ceiling in the altar room.

This cathedral is built on the top of a high hill overlooking Marseilles and the sea. From the sea the cathedral can be seen from a great distance above the breakwater with its gilded statue of the Madonna on top of the tower.

We then strolled up the Rue Canebiere, the main street of Marseilles, and through the narrow cobblestone streets, the sidewalks being lined with all sorts of markets and shops. Then after a good meal we went to a dance.

In the center of the channel on entering the harbor is the former island fort of Chateau D'If, later used as prisons and now only for the visiting public. It is constructed of large brown rock, with a high wall encircling it, with towers and battlements.

Thursday, Jan. 14.

Up anchor from Marseilles at 8 A. M. and then across the Gulf of Lyons to Sete, a small fishing village. It is built into the sides of the hills similar to the town of Ville Franche, but more built up. As we came into the harbor to anchor at 3:30 the fishing fleet was returning home from the day's catch. As it entered the breakwater it furled sails and coasted into a landing. It brought in a good catch of vari-colored fish for the market. I was lucky enough to obtain

some pictures of the boats before the sun went down.

Friday, Jan. 15.

The Commodore again suddenly decided to go to Paris, this time for a week or ten days. Seems as if we never will get closer to home. I am personally a bit anxious to get back, yet I would like to see a few more places in this old world of ours.

I was just informed the Commodore is detained here indefinitely. Perhaps until March or later. So the artist, second Sparks (wireless) and myself are sailing from Marseilles on the 20th of January. The President Harrison is one of the Dollar Line world touring boats and will make several stops on the way over before hitting New York.

I expect to be home about Feb. 5. You know, Dad, it seems like years since I've had the pleasure of a real good scrap with you, so get yourself in shape.

Bob's Last Letter to His Dad
On Board the President Harrison
Going Through Gibraltar

Jan. 22.

Well, old deah, here I am bound for home at last. I can scarcely believe it myself, and no matter how fast they tell me this ship goes it just doesn't go fast enough to suit me.

The Alva is still anchored at Sete. I was glad to leave, yet sorry after such a wonderful voyage. You know, one of those feelings that come over one: "Glad to go and hate to leave."

On board here I have a good first-class stateroom and very fine meals—but it is indeed an awful bore to sit around doing nothing but read, and I am too restless and anxious to get back. As I look out upon the ocean it doesn't seem as if the bloomin' ship is moving at all, for no matter how fast a ship goes one cannot tell its speed unless they really look over the

bow and watch it cut through the water.

I have my graflex with me, which seems to have become a part of my anatomy as I have always carried it about with me wherever I went this past seven months. I might see something to shoot at.

Friday, Jan. 28.

The night before last a gale started to blow and lasted until this morning, with a 55 m.p.h. wind and very high seas. This 600-foot ship drove into them and shipped water over the bow and stern; so this all helped to relieve the monotony of the cruise a bit.

We are clear of the Gulf current now and in the North Atlantic headed for the Labrador current. So each day is getting colder and with five days more to run we have a good chance of meeting more storms.

Monday, Feb. 1.

Thursday was calm and warm, but Saturday, Sunday and today it is very cold and rough, the wind blowing at about 50 miles and piling up the seas. The ship is rocking so now that I'm having a devil of a time writing this. The bow rises and drops into another big wave and lifts it right up on deck.

We have run through at least a dozen snowstorms in the last two days, and we are going through a heavy fog right now, the whistles blowing every few moments and the boat creaking all over. I haven't missed any meals yet—and feel fine.

I go up on the lower bridge every so often to get the real cold air and watch the waves and spray come up over the fo'castle.

I just saw something that reminded me of something that happened in Java—and I don't think I told you about it in my other letters.

A Chink in Djokja, Java, was so tickled that I came into his store to buy tooth paste that he gave it to me as a gift.

I couldn't speak Chink and he no English, so I made motions of "brushing my teeth," and it seemed so unusual to him that he wouldn't let me leave the place without accepting it. It may be possible that "the motions" I made of "brushing my teeth" may have been the "high sign" of something or other; a "secret code," for he seemed unusually pleased. But "D-jok-a" was on him.

Well, Dad, old deah, this will be my last letter to you as I expect I will be more than half way home across the U. S. by the time it reaches you. So it won't be long now. Whoops, my deah!

Feb. 2.

Whoopee! Landed at 5 P. M. today. It feels good to be on land again.

BOB.

Hollywood, Feb. 9.

To Brother Members and Friends of Local 659.

GREETINGS: After an absence of seven and a half months on a cruise of 32,000 miles around the world, I am happy to be home and among you all and once again put on the old harness and settle down to



Native village near Apia, British Samoa

studio work, as you may appreciate. I did not know for several months that my letters to my father were being published in THE INTERNATIONAL PHOTOGRAPHER, but now I feel there is little I can add to it other than that it was a wonderful cruise.

The position itself I obtained through the courtesy of Al Gilks, first cameraman and brother member. During the cruise, in and out of working hours, I could not have wished for a better associate, and we have had some fine experiences together.

Commodore William K. Vanderbilt, a thorough gentleman, showed us every possible consideration in the course of our work. He permitted us to work out our own ideas as to what would make the most interesting motion and still pictures.

I would also like sincerely to thank all brother members and friends for their courtesies toward my father during my long absence; he has told me all about it.

ROBERT J. (BOB) BRONNER.

Uncle Sam Compiles Statistics of Film Theatres All Over the World

THE Department of Commerce has compiled figures covering the estimated number of motion picture theatres and the approximate number in foreign markets wired for sound production. It is understood that these totals as of December 1, 1931, are not official figures but are from reliable sources and to those interested in the information will constitute a fair indication of the status of each market. Those theatres that have sound installations are indicated in parentheses. The estimates are as follows:

In Europe, 29,316 (11,217), distributed among the different countries as follows: Germany, 5200 (2000); England, 4850 (4100); France, 3250 (1200); Spain, 2600 (380); Italy, 2500 (484); Russia, 1800; Czechoslovakia, 2000 (350); Sweden, 1100 (750); Poland, 900 (100); Austria, 745 (300); Belgium, 740 (180); Hungary, 520 (181); Denmark, 300 (200); Portugal, 405 (36); Yugoslavia, 370 (107); Switzerland, 325 (140); Finland, 200 (97); Rumania, 400 (135); Norway, 245 (76); Netherlands, 245 (201); Greece, 150 (50); Bulgaria, 138 (35); Turkey, 90 (23); Latvia, 85 (27); Estonia, 83 (33); Lithuania, 75 (32).

In the United States, 20,000 (13,500).

In Latin America, 5435 (1379), distributed among the different countries as follows: Brazil, 1600 (185); Argentina, 1608 (402); Mexico, 701 (212); Cuba, 280 (207); Chile, 212 (85); Columbia, 220 (20); Uruguay, 125 (76); Venezuela, 123 (16); Porto Rico, 122 (78); Peru, 100 (36); Salvador, 47 (2); British West Indies, 42 (5); Guatemala, 32 (4); Panama, 38 (36); Dominion Republic, 31 (2); Honduras, 27 (1); Ecuador, 25; Nicaragua, 24 (2); Costa Rica, 21 (5); Bolivia, 20 (2); Paraguay, 9; Haiti, 9; Bermudas, 8 (2); British Guiana, 5 (1); Dutch West Indies, 4; British Honduras, 2.

In the Far East, 4925 (1529), distributed as follows: Japan, 1485 (102); Australia, 1500 (825); New Zealand, 383 (289); India, 675 (87); Philippine Islands, 300 (65); China, 233 (40); Netherland, East Indies, 196 (96); Siam, 42; British Malays, 42 (18); French Indo China, 34 (3);

Ceylon, 24 (4); Fiji Islands, 6; Society Islands, 5.

In Canada, 1100, (705).

In Africa, 690 (271) and the Near East 85, (16), distributed as follows: South Africa, 450 (156); North Africa, 150 (75); Egypt, 65 (36); West Africa, 12 (2); East Africa, 9 (2); Madagascar, 4; Syria, 6 (1); Palestine, 25 (6); Persia, 33 (1); Iraq, 7 (3).

Reorganizing Sojuskino

The Sojuskino, a soviet Russian state film concern, is undergoing a complete reorganization. A number of film trusts under state control are to be created to handle film production and exhibition. These will be divided as follows: Technical, instructional and educational films; newsreels; raw film and apparatus; cinema construction; imports and exports.

Engineers to Hear Papers on Prints and Photography

PROBLEMS confronting the industry in regard to release prints and theatre operating practices will receive special consideration during the meeting of the Society of Motion Picture Engineers to be held in Washington May 9 to 12 next. Another session will be devoted to photographic problems.

It is believed by the society that the poor quality of release prints has complicated the work of the operator and has affected theatre attendance, and the papers committee plans to secure the best authorities in the industry to present papers on this general subject. Leaders in theatre operation also will be secured to deliver papers before the session on theatre operating practices.

Changes This Year

A number of changes have been tentatively planned for the meeting this year. There will be no business sessions on the opening morning of the convention, this being reserved for registration and organization work. On Monday afternoon attention will be given to the business of the society and committee reports.

The session of theatre operating practices is scheduled for Tuesday afternoon. A session will be held Wednesday morning at the Department of Commerce, where a number of talks will be given by officials.

The Thursday morning session will be confined to the problems of release prints. The photographic session will be held Thursday afternoon. For the evening sessions it is planned to show previews of motion pictures Monday and Tuesday evenings.



Interior of Chinese Snake Temple at Penang, Strait Settlements, Malay Peninsula

Roderick Giles



Noise Ketcher

As told by
Fred A. (Red) Felbinger

To the
Sassiety Reporter

Chapter IV

The Kid Himself

AND jist about the time the old guys what used to crank a box to git a newsreel story gits used to pushin buttons and puttin up with noise ketchers along comes another fly in the ointment to make the game a pain in the neck . . . or somewhere . . . all kinda sudden like a new plague busts into the racket. . . Endurance fliers! !

The idea is for a coupla dizzy yaps to go upstairs in some old crate, labeled Spirit of Goldstein Cloaks and Suits! or sumpin like that. (They puts the "spirit" in the front of it so's the newspapers and newsreels don't ketch on its a publicity stunt as well as gittin the poor celluloid foggers to miss plenty nights of winks).

Well, here's a coupla yaps what takes off one mornin at one of the Windy City flyin fields all set to play ring around the rosy with the airport

for a coupla weeks and their original idea is to surprise the town with their brave, noble deed after they gits the wheels of the crate into the ozone.

So they ain't no newsreeler or even a still man there to git a impression on celluloid of what these here bold birds of the cuckoo looks like for a worshipping public what gonna clam-ber out to the field to git sore necks while they eats stale peanuts and drinks warm pop, hopin they kin git in on the big day when the new heroes of aviation gits their brains back and comes down to go home with Ma and Pa.

A Postponed Vacation

Well, jist about the time these two cuckoo birds is gittin their health up into higher, fresher air, old Pat MacCarthy is out buyin some fresh fishin tackle for the two weeks vacation, and Roderick Giles, ace Noise Ketcher and the Sassiety Reporter's favorite hero, is gittin all set to roll back to New York to put in his two weeks sayin silly things to Gertie seein as how Gertie has now promised to give up the extra boy friends to be gaga about Rod.

And Gertie has picked these same two weeks also for the same work-out. . . . So Pat MacCarthy is jist sayin "So long!" to Rod when in walks a messenger boy with the good word to pass up the vacation and move out to the airport . . . also to

stay there until the two cuckoo birds come down to roost.

Well, "godam" is the only part of Mac's feelins that kin be put down here. . . . Rod, not bein so hard-boiled as his button pusher yet, jist breaks down and wets a coupla handkerchiefs with his feelins about the break . . . and Gertie back in Manhattan puts the vacation off a coupla weeks and makes a coupla extra dates to keep her lonely heart happy.

So Rod chauffers the old groan truck out to the airport while Mac sits next to him and cusses out every car what they passes that looks like it holds some hombre going off to the lakes.

Well, Mac is a vet of these here kind of assignments since this is the third one he has been stuck with, so he stops at the Army goods store and buys a coupla cots and all wool blankets, what shed the cotton on your clothes of a night.

All Set for Landin

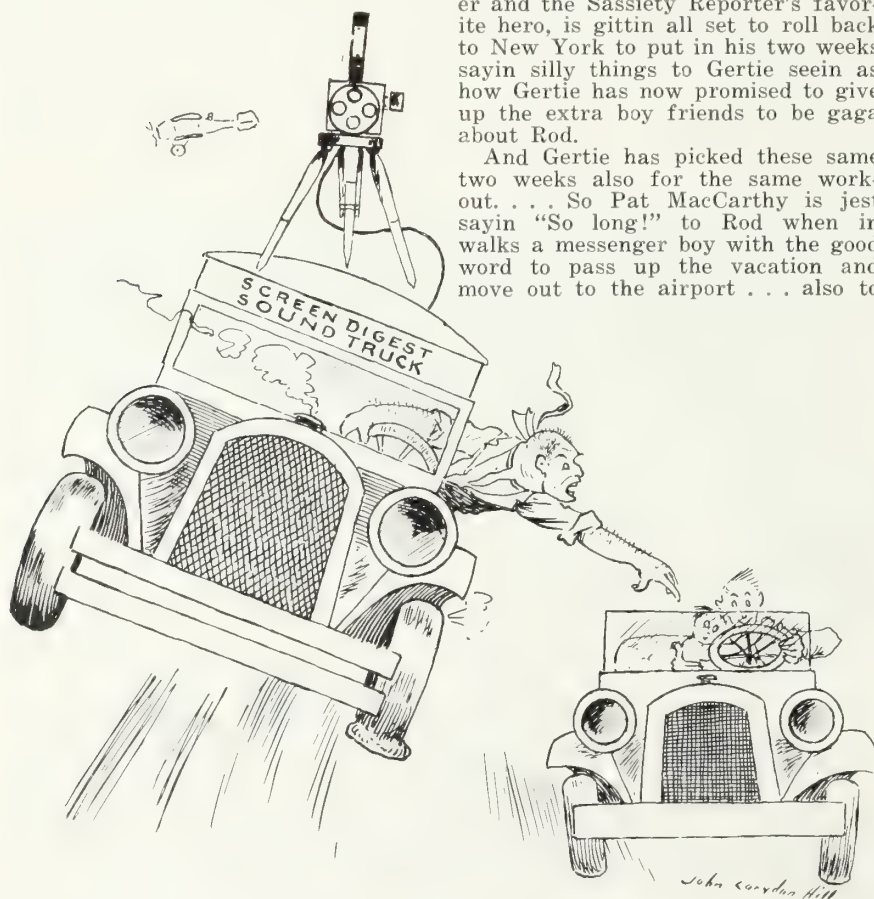
Also he picks up a pair of bones and a coupla bottles of giggle drops because he knows its gonna be a long wait for these daffy birds to drop back to where they shoulda stayed; also Mac feels like maybe this is his chance to get back some of the jack he has passed on to the other tripod jugglers at other wakes.

Well, it turns out that these two cuckoo birds forgit they is such a thing as ground below them and jist fourteen days after Mac paid two bits for that pair of bones finds Rod perched in the truck sawin off winks . . . while Pat is atop the truck with the groan box all set up for the landing hopin this is the day whats gonna end the mess.

Mac is shakin the bones with a gang of the film foggers kneelin on the roof of the truck fadin his dough . . . the bones what first set Rod back two bits has now got him in the red for about one hundred and fifty iron men and Mac is gittin his first streak of passes since he adopted these two little ivory cubes.

One . . . two . . . three . . . yeah, bo! . . . four straight naturals . . . Mac sees the old pot mount up to two hundred and twenty bananas.

"Never knew there wuz so much dough in a gang of film foggers," thinks Mac, "and these guys all tellin me they is out plenty after each game!" . . . So Mac wets his hands with what the cigarmakers calls a horrid word, and he rolls them bones in his mitt all set for jest one more big natural which he knows is in his system, when the two cuckoo birds zoom down to drop another one of



their silly notes tellin their little women what to send up for supper.

Right on Mac's Bean

Well, the gang has seen drop down plenty of these notes which is always tied to some old wrench or sumpin heavy so's it don't blow away... they always drops right near the press gang, too, so's these cuckoo birds don't miss out on any of the publicity baloney.

So Mac is about all set to roll em out for the "two twenty" when all of a sudden the cuckoo birds miss their aim and down comes the note right atop Mac's truck and the wrench socks Mac right on the old bean.

Mac goes dizzy and the bones fall out of his hands... two aces up... "Snake eyes!" hollers Mac's buddies as Mac topples off the truck... When Mac comes to he lamps Roddy corkin off the winks and Mac knows that last natural wuz in the deck for him but them cuckoo birds up there... !*&\$!*

Well, Mac picks up a pail of drinkin water the gang has set there and lets go at Rod with it... no reason Rod should sleep when a guy has one lousy break like that... and Rod wakes up thinkin he is goin over Niagara Falls in a barrel.

Pretty soon the shades of night is fallin over the airport and the nightly mob of sightseers is pullin out to the field to watch the tripod jugglers make up their bunks right out in the open... Rod has got himself a washtub rigged up beside the truck and is wringin out a coupla pair of socks when all of a sudden he hears what sounds like croonin from heaven. "Hello, Roddy dear!"... Rod jumps around.

"Gertie!"... and Mac comes around to the truck jest in time to lamp one of those Jim Londos holds. So a little while later Rod and Gertie has sneaked away from the crowd what has gathered at the field and they is sittin there all alone holdin hands, with Gertie tellin Roddy how she thought she would take her vacation and surprise him right at the field and Rod is eatin up all this baloney so Gertie gits down to her real job of what she really came out to Chi. for.

Gertie Gits Her Man

You know what the northwest mounted police brag about... so jest a little while later Rod gits gaga enuf to sing them fatal words what gets guys into alimony clubs, mother-in-laws and other tripe like that.

"Will you marry me, honey? Now, while your out here in Chicago?"

Gertie gits one of them expressions on her pan that they pays high-class directors plenty of bucks for to wheedle out of the leadin lady in these here sex movies, and she gurgles "Uh, huh!"

"Gee!" moans Roddy, and he wiggles his adams apple like he never wiggled it before... and then he gathers himself the biggest and hardest armful of little Gertie that anyone ever gathered and jest as he smacks her on the lips the gang turns on all the spotlights on the movie trucks and two thousand aviation

fans on the field sees "Ain't love grand."

So Rod and Gertie ducks out of the spotlight and Gert promises to be out to the field early in the mornin... so Rod climbs in his cot and pretty soon he is dreamin about weddin bells and things like that and then he dreams he is flyin on a magic carpet.

But he is only dreamin it... whats goin on really is jest the gang carryin him on his cot away from the press section out on the middle of the airport....

Rod wakes up jest as the mornin airmail plane is almost scrapin its tail on his nose, so he sits up and sees the press section about half a mile from his bunk. He dashes across the field in his XYZs jest as the gang is havin their mornin eye opener.

Gertie Rolls Up

And about noon Gertie comes rollin up to him in one swell vacation get up... so they gits together and decides to sneak away when Mac isn't lookin and git married.

"Waukegan is only a half hour from the field!" cuddles Roddy, "and we don't need a license there!... Mac won't miss me and them fliers ain't comin down today anyhow."

The two love ducks jump into the rent-a-car Gertie has brought out and starts to roll away jest as Mac and the tripod jugglers is gittin the word from the cuckoo birds' publicity agent that they has sent down a note they is gonna make a surprise landin any minnit.

Well, Mac makes a new record all his own gittin back toward the truck and he runs right out in front of a little roadster and almost gits hit.

"Hey, look where your going!" belches Mac, and then he sees it's his dial twister at the wheel. "Hey! come back, you silly lug! The fliers is gonna land!"

But Roddy has a heavy foot on the gas and don't hear him... so Mac dashes over to the truck and starts to chase after Roddy... and the way Mac's old film foggin box swayed on top of that truck as he rolled after the disappearing roadster would of made George Mitchell gloat fingerin they wuz gonna be another customer in the field.

Well, Rod and Gertie rolls about a half mile stealin fishy-eyed glances at one another when all of a sudden they has to stop to leave one of them hundred car freight trains roll by... and they is all set to give her the works once more for Waukegan when Mac pulls up and yanks Rod out of the car and hollers:

Why Scram?

"Hey, you dumb noise ketcher, the plane is gonna come down! what's the idea of scrammin?... I waited two weeks for—"... and Mac is about to finish when suddenly he looks back toward the field jest in time to see the plane kiss the ground.

"Well, I'll be —."

It takes Mac exactly twenty-five minutes to say it... he also invents a coupla new ones Webster and everybody else never heard of...



"Hello, Roddy Dear!"

but the plane is down, and since Mac only stuck on that airport for two weeks to ketch it come down he figgers he might as well pass up the close-ups, too.

So he climbs into the roadster with Gertie and Roddy, kinda humbly, asks where he wuz gonna go... Mack, still blue in the face, screams... "You drive that truck into town. I'll take care of you later!"

And as he gives the roadster the heeby jeebies goin back to town Gertie finally gits up enuf nerve to squeak: "Mac, where is you takin me?"

Mac jest keeps on missin hittin cars ahead of him whats draggin their brakes at "sixty five" and then he finally says, slowlike:

"Listen, Babe, I ain't got much time to chin with you... There's a New York train leavin in about twenty minutes, and your gonna be on it... I'm ridin out to Gary on it with you so's I'm sure your on it whats more, too!"

(To be continued)

Equipment Passes Fire Test

The most severe test talking picture equipment tubes could be put through was applied to the Western Electric Sound System at the Apollo Cinema, Nantes, France, when the theatre burned. The fire occurred late at night after the last performance.

The next morning it was discovered that, despite the terrific heat of the blaze, the equipment had suffered little. The film in the lower magazine was intact and the tubes from the equipment, although showing traces of carbon on the outside, were not blown out and could still perform their work.

FOR THE FINEST PHOTOGRAPHY OF THE YEAR

EVER since it was announced, Eastman Super-sensitive has maintained its leadership in the negative field. It is especially outstanding when its qualities are enhanced by the gray backing.

This year the biggest motion picture successes, from a photographic standpoint, will be filmed on Gray-backed Eastman Super-sensitive. Familiarize yourself with its use—*now*. The services of the Eastman technical staffs are at your command. Eastman Kodak Company. (J. E. Brulatour, Inc., Distributors, New York, Chicago, Hollywood.)

EASTMAN *SUPER-SENSITIVE*
Panchromatic Negative (*Gray-backed*)



Cream o' th' Stills



Unusual photograph of a set with numerous levels exposed by Robert W. Coburn at the R. K. O. studio.



Cream o' th' Stills



*A lottery den
as we see it in
a First National
picture photographed
by Elmer Fryer*



*Clifton L. Kling
gets away from
his specialty
of old ocean
and goes into
the desert at
Guadaloupe, California*



Cream o' th' Stills



*Here is a
rainy night
in the studio
as it is made
by those who
wait not for the
official rainmaker
and as photographed
by Mickey Marigold*



*The beast of the
jungle comes up
for air and for
a doling up
for the photographer
in M-G-M's "Tarzan"
as shot by
Neal Harbarger*



Cream o' th' Stills



*Palm Canyon,
California*

*Here midst brooding hills
Ancient and scarred they stand—
Redolent with the mystery
Of another race, another land.*

*Photo by Ira B. Hoke
Verse by Berenice M. Conner*



Cream o' th' Stills



*Avenue of the Palms,
Elysian Park, Los Angeles*

*Transplanted to city streets
Young trees, tall and green,
Still breathe of desert places
And long forgotten things.*

*Photo by Ira B. Hoke
Verses by Berenice M. Conner*



Cream o' th' Stills



*Surf piling in
at San Simeon,
above
San Luis Obispo, Cal.,
facing great ranch of
William R. Hearst.
Photographed by
James Manatt*



*Here we are in
historic old
Kernville,
where real miners
dug gold and
drank and died
with boots on
by the shores
of Kernville River,
which Don MacKenzie
shows us*



Cream o' th' Stills



*High up in the
mountains
Lake Tahoe puts on
its winter garb
so that
E. A. Schoenbaum
may lay the picture
in your lap
as you sit
by the fireside*



*Here is a
rare shot of
a lake in the
High Sierras
as it was
on the day
Homer Van Pelt
leveled his camera
against the
trees in the
foreground*



Cream o' th' Stills



Frank Bjerring brings us a wintry shot from Truckee River, in California

Reach Agreement on New Aperture

Academy and Theatre Circuits Get Together on Standard Size Designed to Improve Artistic and Technical Quality

By FRED WESTERBERG

AFTER many months of discussion, experiment and arbitration, the Academy of Motion Picture Arts and Sciences announces that all major studios and theatre circuits have at last agreed to adopt a uniform camera and projection aperture.

This is expected to settle difficulties that have vexed studio and theatre men ever since the introduction of talking pictures and to end the wide variation in projection apertures which the studios have had to provide for and contend with in the production of their pictures.

The result will be to enhance the artistic qualities of the pictures shown to the public and to correct many technical deficiencies that are only too prevalent under existing conditions.

The necessary research work, conferences and surveys were undertaken under the sponsorship of the Academy Producers-Technicians committee. Most of the details were in the hands of a special sub-committee under the chairmanship of Virgil Miller, cameraman.

Representatives from the various studios co-operated in the work and a lively correspondence was entered into with theatre men in various parts of the country.

Lester Cowan, executive secretary of the Academy, also made a special trip to the east coast in order to present the attitude of those engaged in production and to obtain first-hand knowledge of the needs and desires of the exhibitors.

Aperture Specifications

Here are the revised specifications that were finally adopted to go into effect on all new productions after Feb. 15, 1932.

CAMERA APERTURE—Adaptation of cameras and other equipment to an aperture of .631 by .868 inch, having its center line .7445 inch from the guiding edge of the film. Other dimensions are indicated in Fig. 1. When the area reserved for the sound track is not used it is to be printed black in the positive.

PROJECTION APERTURE—Upon receiving films with the new frame size theaters should adjust their projector apertures to dimensions of .600 by .825 inch, the center line to be .738 inch from the guiding edge of the film. Other dimensions are shown in Fig. 2. In no case should any theater reduce the height of this aperture. Screen masks should be adjusted for a minimum overlap on the screen as adequate tolerances for shrinkage and

weave have been made in the specified aperture.

One of the difficulties that slowed up the negotiations in behalf of a uniform aperture arose over trying to maintain a 3 by 4 proportion on the screen. To maintain a fixed proportion on the screen is manifestly impossible under present theater conditions without using a wide variety of aperture shapes. These are required to compensate for the distortion produced by variations in the angle of projection.

Problems Encountered

The use of prisms to correct this distortion was investigated. This method gave some promise experimentally, but it had proved too costly and uncertain to be of value commercially and could not therefore be considered as a way out of the present difficulty.

The usual procedure of altering the proportions of the pro-

jection aperture at a sacrifice of valuable space on the film was severely attacked. The contention was that the full height of the photographed image should reach the screen regardless of the angle of projection.

There was only one thing left to do, and that was to permit the shape of the picture on the screen to depart from the 3 by 4 proportion, the amount depending upon the angle of projection.

Projection Angle Complicates

Because most theatres project their pictures at an angle rather than straight on, the proposal was made to reduce the height of all camera and projection apertures in order to obtain more nearly a 3 by 4 proportion on the screen under average theater conditions.

The projection chiefs of the major theatre circuits proposed a correction based on a projection angle of 18 degrees, which would reduce the

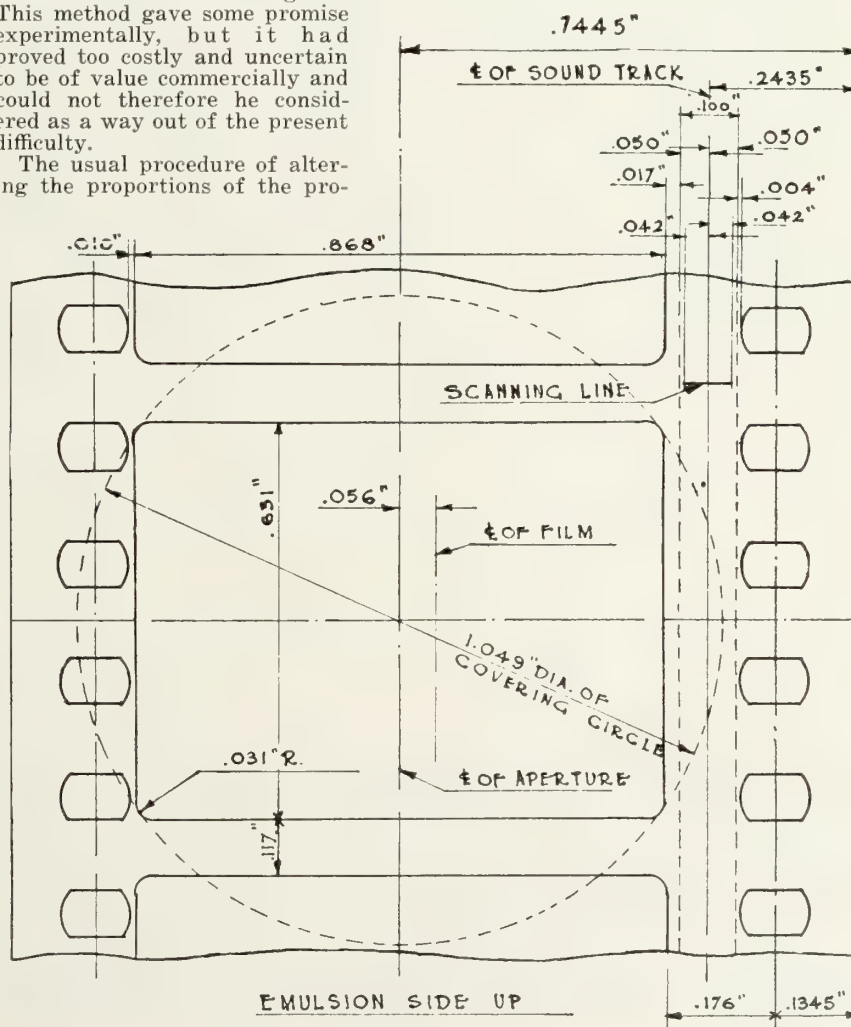


Figure 1

Camera Aperture and Sound Track Specifications



E. H. Amet's laboratory at Waukegan built in 1896, one of the first. The cupola was designed to provide a place for hanging the film to dry. Right, Amet's camera used by George K. Spoor. Note the spring handle intended to overcome vibration.

height of the projection aperture, for instance, from .618 to .590 inch.

Area Paramount

A height of .600 inch, which would compensate for a medium projection angle of about 14 degrees, was as far as the studios would go, however. They made the contention that it is more important, beyond a certain point, to preserve area and height on the film than to preserve a mathematically exact 3 by 4 proportion in any particular group of theaters having steep projection angles.

Under the new conditions all projection apertures will therefore have a proportion of 2.91 by 4. A projection angle of about 14 degrees is the only one that will produce the sacred 3 by 4 proportion on the screen. The screen will appear slightly wider when the picture is projected from a low angle and slightly

taller in the theaters with steep projection angles.

Undoubtedly the revised specifications that have now been adopted represent the best adjustment between photographic and projection requirements on which general agreement between the studios and theater circuits could be secured at this time. Both groups have had to make some concessions, but these fortunately are of a minor nature and are far outweighed by the benefits to be derived.

The exhibitor should feel quite elated despite the fact that only certain theaters will be able to project an exact 3 by 4 picture. This in itself, however, is not a real handicap. Even the shapes produced at extremely steep projection angles should not be open to criticism by the public. In no case will the proportion on the screen be as square

as that produced by the original Movietone aperture.

The advantage of being able to stick to one aperture and one lens in the projection machine is apparent. From the point of view of showmanship the value of being able to project the picture under all conditions as it was originally composed in the camera must also be considered.

The production forces, too, have every reason to be happy over the results obtained. They have been forced to accept somewhat less picture area on the film than they had hoped for, yet there has been a gain made even if only in width.

The adoption of a uniform aperture, however, covering all types of talking and silent films is a distinct boon. So also is the assurance that composition and headroom will not be sacrificed under severe projection conditions. The harm caused by key-stoning the projection aperture still exists, of course, but that cannot be helped at present.

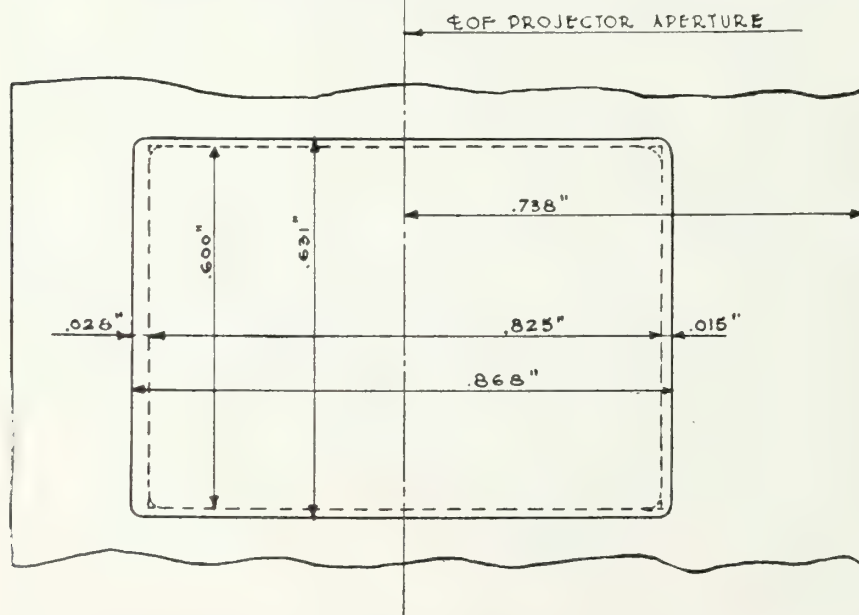
Prejudices Overcome

The efforts in this case to obtain an impartial settlement, of a controversial issue has been more than just an engineering project. It has been largely a diplomatic venture. The engineering principles have been understood for some time. Even in the days of silent pictures there was a so-called standard aperture, but there was not a uniformity in practice as any cameraman who has had his compositions butchered will attest. One company manufacturing projection equipment carried as many as 40 different sizes in apertures.

By ferreting out the opinions and prejudices of all concerned and showing the way to an agreement the Academy of Motion Picture Arts and Sciences has rendered a distinct service to the industry and to the public.

Company Admits Profits

At the general meeting of the Nitzsche A. G., of Germany (company manufacturing projectors and sound film apparatus), it was decided to pay a 20 per cent dividend to shareholders.



NOTE - DOTTED LINE SHOWS PROJECTOR APERTURE

Figure 2

Projector Aperture Specifications

Los Angeles to Have Film Museum

Sponsored by Engineers' Society and Under Leadership of Earl Theisen Exhibit Is Placed in Exposition Park

LOS ANGELES is to have a motion picture museum, or rather it already has such an institution. Installed in the Los Angeles museum in Exposition Park is a really comprehensive exhibit formed during the past six years by Earl (Ty) Theisen as a result of a vast amount of time and effort.

The Society of Motion Picture Engineers has formed a museum committee and named Mr. Theisen as its chairman. Those who attended the convention of the engineers in Hollywood last spring will remember the remarkable display of motion picture relics assembled by Mr. Theisen.

It was the revelation of the existence of this practically priceless exhibit from an industry standpoint that caused President Alfred Goldsmith of the engineers to create the museum committee. The Motion Picture Producers and Distributors in 1926 had tried to organize a historical collection of equipment, but nothing had come of the attempt.

The Smithsonian Institution of Washington has been named at various times in recent years by eastern film men as a fitting place for the installation of a permanent exhibit. Opposed to that position, however, has been the attitude of motion picture men on the west coast, who insisted the logical situation for such a museum is the community where the majority of pictures are made.

It would seem that due to the labor of Mr. Theisen the west coast has secured the jump on the remainder of the country. Already there is a most substantial nucleus for an exhibit that in the years to come will attract amusement men from all over world.

Cooperating with Mr. Theisen is

Art Reeves of the International Photographers and head of the Hollywood Motion Picture Equipment Company, who has been named by President Goldsmith a member of the museum committee for the west coast.

Also vitally interested and lending every possible help in forwarding the project are Dr. W. N. Bryan, director of the museum, and Ransom Matthews, curator of the physical department of the institution.

Chairman Theisen on behalf of the engineers is asking contributions of material in the form of relics or otherwise. These may be sent in either as gifts or on loan, which will be carefully mounted and adequately labeled. In acknowledgment there will be returned to the contributor a diploma from the museum. In the event an owner should desire the return of a loan he may secure his property on demand and by returning his diploma.

Mr. Theisen has reason to believe there is in existence an abundance of material of great historical value scattered over the country and is anxious its owners be informed of the opportunity now provided for the care and preservation of these relics and at the same time providing a means for handing down to posterity the donor's identification with the early days of the motion picture industry.

Already efforts are under way to secure the transfer of the exhibit to Chicago for the duration of the coming World's Fair. Among those interested in this accomplishment are President McNabb of the Bell & Howell Company and Gene Cour of the International (666) Photographers, both of Chicago.

Mr. Theisen is the first to collect film specimens of historical value and bind them under glass for preservation and accompanied by complete data as to origin and identity. The collection covers a period beginning with the earliest daguerreotypes and then in 1845 the creation of negative by Abel Fletcher through the use of transparent paper.

From here the chronology comes down to Edison's first experiment made by W. K. L. Dickson in 1889.

Among the exhibits is the Magniscope apparatus made by E. H. Amet for George K. Spoor of the Essanay company in Chicago in 1896. According to Patent Office records Mr. Spoor made his camera about the same time. Attention is called to the fact that on the first camera the crank has a large handle to eliminate vibration.

Amet's experiments in sound are brought to attention by means of apparatus he constructed during his researches between 1911 and 1917, as shown in an accompanying picture. His pioneering sound experiments were largely close coupled disc arrangements. The accompanying photo is a copy of one of his sound records.

The exhibit must be seen and studied in order that its comprehensiveness may be realized. Anyone desiring information regarding contributions either in the form of gift or loan may reach Mr. Theisen by letter through the Los Angeles Museum at Exposition Park or Mr. Matthews at the Museum, EXposition 2196. As the institution is less than a couple of hundred yards from the stadium there is certain to be a big attendance at the motion picture exhibit during the coming Olympic games.

Art Reeves of the Hollywood Motion Picture Equipment Company, 6416 Selma Avenue, also may be consulted regarding details concerning an exhibit.



Magniscope made by E. H. Amet for George K. Spoor—the first one made. Right, Amet's talking device, 1911-1917, with photograph of Mr. and Mrs. Amet at Redondo in 1912. The palm trees shown in the picture now are thirty feet in height. Note the microphone of those days and the camera that recorded sound and picture simultaneously.

666 CHICAGO 666



WELL, I'm rollin along on one of these extra fare trains, where a guy kin buy ginger ail, goin south to New Orleans. Gosh! How I did hate to yank away from the Windy City and this heavy winter we is havin in Chi.

I understand the Calif. chamber of commerce has got scouts up in our old burg now tryin to figger out how in hells bells we gits such beautiful sunny, warm full of actinic ray days in the ole town what wunst wuz the death of any movie star what wuz passin through in January. Say, listen, I'm still one of them Chicago oldtimers what kin remember way back when we used to git 20 below... and like it.

I wuz readin the papers the other day and I see where they wuz snowed under out in Hollywood. Gee, I kin still remember what that good ole snow looks like.

How we kids used to try out that new sled we got for Xmas... back in the days when there wuz a Santy Claus and we never had to spell the word "Depression" in school... and now I gotta open my window of a mornin when I'm tryin to sleep after workin all night foggin the film, and belch at the kids, roller skatin and playin mibs right here in Chi. in the middle of January.

Well, here I am on my way to New Orleans... almost missed this extra fair soft cole burner I is ridin on because my Ma couldn't find my heavy underwear which is put away in the moth balls on account I ain't been usin em this year, what with all this here warm weather what has moved from the west coast for our town.

Calls for Woolens

I need that heavy, all wool union suits down in the sunny south because it's jest as cold there as it used to be up in our ole town of Chi... Why even all their mammy singers have moved up and I woodent be surprised to see these here west coast movie snappers makin a motion to git the studios to move to our ole town what wunst wuz noted for our gangsters, but of course that wuz before the sun started to shine around Chi.

And since we is on the topic of sunshine... I been knowin it for a long time... all a guy's gotta do is admit he is a newsreeler and right away people look at you sorta sorry, like you is no good or sumpin.

Journalists give you the go-by because you is gittin more iron men weekly, to buy groceries with for the little women... and they is so much

In Focus—In Spots!

By Fred Felbinger as
The Sassiety Reporter

more high class gents in their own estimation... and publicity men's wives kinda agree with the journalists because we gotta drink the publicity man's stuff when he puts on a stunt for us.

So most people kinda think newsreel men ain't up in the class of some people... well, I is a newsreeler... and I kinda admit it, sorta loudmouth like, and every time I sees where a newsreeler steps out I ups and brags about it.

No Unsung Hero Now

Well, I sees in the paper the other day on the front page where some newsreel baboon by the name of Floyd Traynham is assigned to cover the latest Mississippi flood.

Well, I guess that don't mean nothin, except it wuz the only orders he had... his outfit wanted him to fog enuf celluloid to show a couple million people there wuz enuf high water down south to scare the natives up into the attic... well that's all right with Floyd.

I know it ain't no picnic coverin a flood with a groan box... but watahel, orders is orders, so it makes no nevermind gettin wet feet and a sore back gittin a collection of high-class flood scenes... it's all in a day's work for a news snoopers... but Floyd kinda went the job one better.

Floyd is rowin around in a old tub with some jig chaffeurin the oars, lookin for a couple real high water scenes to add color to his story when he hears a wail come up from the attic of some southern shanty.

Well, Floyd stops and listens, and if Floyd smoked maybe he would have been nonchalant and lit a Murad first... but since Floyd ain't smokin butts he jest had the nigger row over... and he dug a hole in the roof of the joint and saved a couple of kids which was marooned in that attic, and then he throws in their pet hound to call it a day.

So he rows the kid refugees to safety down there in Mississippi and you know them journalists back in Chi. was really forced to mention this on the front page... Mind you, right on the front page, of one of the leadin Chicago papers and Floyd only one of these here newsreel cameramen.

Well, I had to bust out and kid Floyd all about how he is gittin his

name in the papers the other night, and Floyd kinda admits to me:

"Yeah! It sorta makes a fellow feel cheap to come back and see where they is makin a lot of baloney about a little incident anybody would have done the same thing about!"

Well, I dunno. Sometimes I kinda agree with these here high power journalists about these here movie newsreelers... Funny guys, ain't they?

SIX-SIXTY-SIX

Barnett Finds It Hot

Then I hears from another of these topical event grinders down in Trinidad... a guy by the name of Jack Barnett, also from 666... Jack is on one of these here expeditions... I remember about a month ago Jack got his orders he wuz sailin—for the tropics.

So Jack bought lots of fancy clothes... a coupla pair white flannel trousers, dinner clothes, ridin boots, and a mess of other baloney used to put on the dog up around in the Chi gold coast district, but what ain't much use when you is hangin over the rail of some boat movin you over high seas to cover expeditions.

Well, from the looks of Jack's note he is now come back to earth, has forgotten the fancy get-ups and is now settled down to usin up the ole raw stock... Jack writes:

"In the tropics now! Hot as blazes! We are nearing a couple of Central America revolutions so advise local to cancel insurance as there may be a special assessment on account of yours truly!"

Maybe so, maybe so, Jack! but you know these Chicago crankers ought to hold their own on a couple "spig upheavals." What we is interested in most... is you still seaisick.

SIX-SIXTY-SIX

Day Off Tattle

On my day off in the Windy Burg!... Discovered the worthy Prexy, Charlie David, sittin in the head man's office of his new film emporium... cryin his eyes out... some dastardly soul broke into the private locker of the 666 maestro and stole the half dozen new socks the little woman presented our Charlie for Xmas.

They got a beautiful kitchen set up out in the ole Essanay studio, and one kin see Fred Wagner, wearin a cute pink smock, standin before a electric gas range bakin a cake because Bill and Oscar Ahbe is gonna ankle over to the set with electrician Budde-



Through the simple process of initial contact and genuine co-operation from camera to screen this company is maintaining its long established policy of consolidating cordial relations with the men who photograph the great screen productions of the world

Hollywood

New York

Chicago

meyer for tea without bringin Maje Spoor along because the Maje is busy givin the studio pet goldfish a clean bath.

And then I see Fred Geise, who is now already hitched to the same little woman for the past twelve years, gittin dinner ready for her and scrubbin the floors for his little manager. . . . *Greater love hath no man.*

All Eyes and Ears

And I hears of O. P. Lippert, our own Don Juan, givin the Tex Guinan hoover the fresh ozone for some frail what's nuts about horseback ridin . . . And Lip sneaks out in the ridin boots of an afternoon, hopin agin hope this wiggly eared dept. ain't on the in.

Oh! is you blushin when you read this, Lip? Why don't we get together some night so's I kin meet Ruthie? . . .

Phil Gleason's resistance toward wimmin has finally been worn down and Phil has tottered in a big way. . . Mollie is her name, a cute little Irish lass. . . But Phil's button pusher, Eddie Morrison, admits Phil ain't got enuf nerve to git married.

Emilio Montemuro has finally located a apartment what pleases Monty's new mama-in-law.

Sailor George Graham has finally decided to quit razzin the Marines while takin his mornin shower. . . . Wonder why, George?

And someone drops in to remind me our big light magnet, Bob Duggan, wuz in business years ago sellin tear pineapples to police dept., and the said gossip gives me a earful all about

Bob gittin a mysterious phone call from the local police department orderin Bob to deliver a crate immediately.

So Bob got up in the middle of one cold sub zero winter night to fill the order and after drivin from one end of Chi to the other couldn't find who phoned him the order. . . What am I bid, Bob, to clear up this great mystery of four years' standin?

No Collusion Is Right

And then imagine the Sassiety Reporter tryin to explain to his noise ketcher, Robertson, that the local humorist ain't ever met John Corydon Hill, the International Photog artist, or that he has ever wrote and tole

Women's Wear Maker Using Films in Shop and on Road

THAT motion pictures can be profitably used to display to buyers a manufacturer's line of women's garments was demonstrated in Los Angeles recently.

In this city a manufacturer of misses' and juniors' dresses and sportswear employed this method of displaying its new spring line during the market week of the Associated Apparel Manufacturers.

A Bell & Howell Filmo projector weighing about ten pounds was set up in a room with rows of seats for prospective buyers. Moving pictures of the various garments of the particular line were shown in colors on a portable screen.

him his conception of what Roddy Giles looks like or should look like.

The Sassiety Reporter has now spent three months explainin it's only coincidence that Roddy is tall like Robertson and looks sumpin like Rob in them cartoons Hill draws . . . and honest, Rob, I never knew you used to be a trouble shooter for the phone company!

Well, as I said before, I is ridin on a train to New Orleans and I wanta git this in a envelope before my dial twister wakes up and reads the last one, as I got him in a humor right now to buy my supper in the diner. . . . Boy! am I hungry? See you next month.

The first view of each garment showed it worn by a mannequin at a distance against an appropriate background. This was followed by close-ups of interesting details of the garment. Then the entire garment was shown again.

The firm is contemplating the use of pictures by its traveling salesmen. The salesmen will carry swatches of the material, but no garments. Advantages include the saving of considerable cost in salesmen's samples—after the original cost of the projector is defrayed—convenience in showing the entire line, assurance that every garment will be modeled to the best advantage with no expense for models on the road, also elimination of excess baggage expense. Added to this is the attraction of a novel idea.

Looking In on Just a Few New Ones

SHANGHAI EXPRESS

First camera, Lee Garmes; second cameras, Warren Lynch, Roy Clark; assistants, Warner Cruze, Milton Bridenbecker; stills, Junius Estep; sound, H. D. Mills.

FORTUNATE indeed is Marlene Dietrich in Paramount's "Shanghai Express." She has the advantage not only of satisfactory direction and story; there are the added helps of an unusual cast in support and photography that in places makes its presence felt. And as to the latter, due to uniform quality in these days of skill, it is comparatively seldom a cameraman has a chance to accomplish something photographically that really is outstanding.



Lee Garmes

The story is a novelty in that its entire course covers a train ride between two Chinese cities, barring the stops at stations and the short sequence at the terminal. The trip is made during a revolution, at the head of which by the way is Warner Oland as Henry Chang. It is a remarkable interpretation Oland gives us. It is marked by a restraint so convincingly assumed as to make it serve as a model even if wittingly unattainable by that great majority of male persons whose bump of patience is identifiable only by a large dent.

Clive Brook plays opposite Dietrich, who contributes to the sum of the general result more than his own individual portrayal. Dietrich is spurred to the best work she yet has given, she rises with the quality of the man who leads the cast. It is a real team.

Then there is Anna May Wong, perfect Oriental in an Oriental part, speaking Chinese and English, even as Dietrich converses in French and in English and maybe in her native tongue of German. Then there is Emile Chautard as the French colonel, who speaks only in French. Eugene Pallette adds to the fun with his betting proclivities as does Louise Closser Hale as a boarding house keeper on tour with her small dog. Gustav Von Seyffertitz is the chronic and cranky invalid.

Lawrence Grant as the Rev. Mr. Carmichael, the doctor of divinity whose narrowness of view in the opening scenes is reminiscent of the missionary in "Rain" and suggesting a similar drop in the scale of morals before the curtain, rises to the opportunities provided by the story and becomes one of the more interesting of the characters.

The excellent underlying story is from the tale of Harry Harvey adapted by Jules Furthman. Joseph

By GEORGE BLAISDELL

Von Sternberg directs. It's a corking good picture.

MICHAEL AND MARY

ENGLAND in "Michael and Mary" has made a real motion picture. To be sure, Gaumont-Gainsborough, as generally is the case with producers in the area immediately about the British capital, carefully or anyway has avoided showing us any of the famous English countryside.

Practically the entire picture is interior, although a bit of it seems to have been staged inside the British Museum. Of course, climatic conditions impose barriers on those preparing scripts which cannot be ignored.

Universal will release in this country this finely dramatic reproduction of the A. A. Milne story as adapted by Angus McFail and Robert Stevenson. Victor Saville directed and Leslie Rowson photographed it. To American screengazers it will be presented by Carl Laemmle the elder.

The veteran film man is to be congratulated on the character of the subject he is sponsoring. Distinctly is it a thing apart from that type of Hollywood product not yet unanimous but increasing in volume made under the assumption that entirely lost is that day when no picture is "hopped up" in a twisted idea of "box office values" by unnecessarily and publicly undressing one of its presumably wholesome feminine characters.

The picture introduces to the American screen Edna Best, an artist of real distinction and a woman whose personality and portrayal will be welcomed by those who follow what used to be sometimes known as the silent theatre. Besides acting ability the player possesses rare physical beauty and charm.

To some Edna Best may be remembered as the woman who signed a contract to appear in a Hollywood production and after a number of scenes had been recorded walked off the set and out of the studio declaring she would not return to Hollywood until her husband could accompany her.

After seeing her work in "Michael and Mary" it would seem the resultant loss distinctly is on the side of the studio and the American public. So far as may be judged by any one picture there is recalled off hand on the American screen no one with whom Miss Best may not be compared in full equality—which is strong language especially in view of the fact it is written four days after seeing the production.

Michael is portrayed by Herbert Marshall, who in life as in the cast of characters is the husband of Mary, played by Miss Best. Dramatic ability of a high order is displayed by

these two persons. The story traverses a period beginning with the Boer war and carries through until after the World War, but the two depict always the perfect lovers. It is reminiscent of that remarkable combined performance of Henry B. Warner and Frances Starr in "Five Star Final," only in the English picture the work of the couple is by far the major part of the story.

Excellent support is given by Frank Lawton and Elizabeth Allen, the two youngsters, and the others in the exceedingly short cast.

THE MAN WHO PLAYED GOD

First camera, James Van Trees; second, Lou Jennings; assistant, Vernon Larson; stills, Homer Van Pelt; sound, Al Riggs.

JOHAN ADOLFI has done himself proud in the direction of Warners' "The Man Who Played God," with George Arliss in the name part. It is a human story and a moving one—especially in the sequence of the young consumptive and his sweetheart and later of that of the absconder and his betrayed friend. The drama in these situations is immeasurably enhanced by reason of the novel manner in which the disheartened man suddenly stricken with deafness becomes aware of a way in which he still may be of use in the world—and of the bewilderment of the young people as to the singular and mysterious source of the benefaction so providentially laid in their laps.



James Van Trees

The tale is one that was made as a silent a decade ago with Arliss in the leading part. It was successful. The picture just completed in sound should attain a large measure of success. An audience at the Warners' luxurious Western sat through its unfolding manifestly under the spell of an absorbing story. It was a house, too, different from the usual picture gathering in that a goodly proportion of it had come to hear more than incidentally Jan Rubini with his violin and Salvatore Santaella at the piano. It is a remarkable duo indeed and they provided a major entertainment in themselves. Consequently the house contained many persons by disposition more inclined to be picture critics than picturegoers. Thus the tribute of tense silence was all the more notable.

The script was based on Gouverneur Morris' short story of "The Man Who Played God" and the play of "The Silent Voice" by Jules Eckert Goodman. The adaptation was by Julien Josephson and Maude Howell.

Arliss was his usual practically

impeccable self, combining surety and nicety of touch. Violet Heming as Mildred was one of the delights of the picture, wholesome, appealing and good to look upon. One of the thrills was Ivan Simpson as the butler who attracted no more attention than a butler ordinarily is expected to attract. The situation switched with amazing suddenness as the butler grabbed the deaf man just as he was stepping off the window ledge to the street far below. And then the butler, in a manner of speaking, told his employer what a coward he was proving to be and how he had failed to meet the test to which he had been put. It was a thrilling bit and finely done.

Bette Davis as the ingenue acquitted herself creditably in strong company. The veteran Louise Closser Hale as the sister of the leading character was one of the factors all the way through the picture, while Oscar Apfel had much to do in just a few moments.

BROKEN LULLABY

First camera, Victor Milner; second cameras, William Mellor, William Rand; assistants, Lloyd Ahern, Lucien Ballard; stills, Earl Crowley; sound, Harry Lindgren.

STRANGE story is this of Paramount's "Broken Lullaby," previewed as "The Man I Killed." It is difficult to understand how any one could have conceived it much less written it. Surely no one who had

been closely touched by the war, no one who had lost a son, for a moment would have considered broadcasting the intimacies of a subject which necessarily would be sacred to a normal human being. That leaves the matter merely one of commercialization on the



Victor Milner

part of those to whom a military cemetery means nothing more than just another row of stones.

As approximately only one-half of 1 percent of the population of the United States was heavily touched by the battle casualties of the Great War that leaves 99½ percent who may follow this subject with detached interest.

Strong and moving drama this picture undoubtedly is even though it be founded upon a contemptible deception—in the acceptance as their own son by a German couple of the young Frenchman who had shot and killed their only son.

There may be some who will believe very much overdrawn this morbidly sensitive Frenchman who slowly was losing his mind because under battle conditions he had shot to death an enemy. So would this present writer have believed had not on the morning of the day on which it had fallen to him to sit in on "Broken Lullaby" a former soldier had told him of a man alongside of him who

had collapsed after shooting a sniper out of a tree and declared that never again would he shoot at a human being—which of course instantly created that man a menace to himself and his comrades and worse than worthless or useless in the army.

Phillips Holmes is Paul, the young Frenchman who under the obsession of his personal experience in the war goes to Germany to confess to the parents of Fritz what he has done and instead falls in love with Elsa, fiancée of the late Fritz. It is the girl, making her home with her parents, who discovers the secret and prevents Paul from telling his story or leaving the little town for home.

It is a deeply moving story all the way, as dramatic as the art of Lionel Barrymore can make it. It is he who interprets the role of the father of the son who was killed. Nancy Carroll is Elsa. There is a long cast, but these are the principals.

The story is from the play by Maurice Rostand as adapted by Reginald Berkeley, with Samson Raphaelson and Ernest Vajda doing the screen play. Ernst Lubitsch directed.

AFTER TOMORROW

First camera, James Howe; second camera, Dave Ragin; assistants, Paul Lockwood, H. C. Smith; stills, Bert Lynch; sound, George Leverett.

MADE to order for Marian Nixon is Fox's "After Tomorrow," from the stage play by Hugh S. Stange and John Golden and adapted by Sonya Levien. Under the direction of Frank Borzage she splendidly fits into it. From the beginning she takes the center of the stage, sometimes with Charles Farrell and sometimes without. Nevertheless it is around this pathetic figure that interest clings, a figure of a girl planning to so arrange matters that she might marry the man of her choice but always balked by chance or cupidity or worse.

The tale on the one side is of a selfish mother of a boy, who sees him only as a child devoted solely to her and never as a man seeking a family of his own. On the other side there is an ambitious and extravagant mother married to a man of ordinary capacity, solid and steadygoing but unable to satisfy the continual demands on his purse. The daughter is caught between these two, loved by the father and inwardly hated by the mother as the latter turns for companionship to a younger and dressier and less scrupulous man than her legal mate.

Much attention is given to the character leads in the building of the story—by no means has the entire tale been left in the keeping of the two youngsters. As Willie the father is that other Willie surnamed Collier so favorably known to those who have been a part of New York during the preceding generation. Herein is demonstrated the distinction between genuine stellar ability and the cheap imitation too often jammed down the throats of an unwilling public through the unlimited employment of printer's ink. Collier has not

so much to do, but he leaves his impress on the story.

Minna Gombell is the wife, the disagreeable person who treads under foot both husband and daughter and makes life a burden not only to herself but to every human being she touches. She goes out of the picture as unregenerated as ever, a character consistent for once in its unrepentance.

There is even another character so unpleasant as to make the auditor squirm. If a male person displeases or disgusts another male person there are ways of relieving a mind overcharged with bitterness. Where the offending character is female the irritation is enhanced by reason of the added helplessness of the male spectator adequately to express his reaction.

The interpretation given by Borzage to the part of Mrs. Piper as played by Josephine Hull contributes not to the entertainment in a material way either on the side of comedy or drama. The character is an insufferable pest, merely piling on drab to a tale already abundantly loaded with grief. For after all the chief requirement from an amusement purveyor on the part of his customer is entertainment.

The head of the cast is given a whimsical role, one that should make a hit for him with the feminine division especially. Farrell plays his part as is intended, the light and the serious alternating, and plays it well.

The picture easily will qualify in the same family category as the series of subjects in which Farrell has been identified—it is wholesome.

STRANGERS IN LOVE

First camera, Henry Sharp; second camera, Warren Lynch; assistants, Alfred Smalley, Francis Burgess, Warner Cruze; stills, Earl Crowley; sound, Harold C. Lewis.

AN out of the ordinary picture is Paramount's "Strangers in Love," adapted from William J. Locke's "The Shorn Lamb" by Grover Jones and William McNutt. It has one of these pestiferous dual role

things, of twin brothers, but somehow it is made convincing. Thereby it will upset some deep-seated prejudices. This result is due in chief measure to the manner in which the photographic side has been managed, in those few sequences in which the brothers converse and pass back and forth.



Henry Sharp

Fredric March plays the bad brother and the good one. It is the former who early in the story passes out of the picture. The good one stepping into the shoes of the man who dies from heart failure is kept busy for the remainder of the drama trying to pick up the threads of his

late brother's life and to keep out of trouble as the result of his impersonation. March's work will confirm the fast growing belief that he is among the topnotchers in his division.

Kay Francis is the secretary of the bad brother who automatically continues in the same relation to the benevolent impostor. The two make an interesting team, Miss Francis recording one of her best screen performances. In her character of Diana Merrow she has occasion to remark to her strangely acting employer that suddenly he seems so unaccountably human. Her own characterization is notable for its humanness.

Stuart Erwin is the pal of Buddy, the good brother, and helps the latter when he gets into deep water with the friends and enemies of the unfilial twin. Juliette Compton is as hard and unpleasant as she is expected to be, or as Director Lothar Mendes expected her to be.

George Barbier is the genial father of Diana, and Lucien Littlefield is the gentle publisher who is roughly treated when mistaken for a strongarm in search of a victim. Incidentally Gertrude Howard as the long time black family retainer very much has her big moment.

The picture is excellent entertainment. There is much fun and some drama, and it is well acted.

BEAUTY AND THE BOSS

First camera, Barney McGill; second camera, Kenneth Green; assistants, William Whitley; stills, Homer Van Pelt; sound, Dolph Thomas.

HERE is a story from the stage, this "Poor Little Church Mouse," which Warner Studios has taken from the hands of Paul Frank and Ladislaus Fedor and in turn passed it on to Joseph Jackson for screen treatment. Regardless of the manner in which Jackson found it he has so left it that it will not qualify as a family picture. It is a question if the stray "cracks" in it—there are not so many in the matter of number or offensiveness—will attract enough to offset those that are thereby alienated. A few of them are inoffensive and quite worth while.

Really there is not so much in the tale in the way of "innerds." The boss, played by Warren William, takes a shine to his stenographer and fires her—with six months salary, etc. In her place he takes on a frump, takes her under circumstances approaching a farce, but no longer than the first day is she a frump. The first stenographer is played by Mary Doran and the latter by Marian Marsh.

Charles Butterworth is submerged as a secretary or something to the male lead and has little to do. David

Manners has a bit as the brother of the boss and also indicates his regard for the second stenographer, who singularly enough holds her book suspended in the air by the left hand and in that position when the boss is dictating 175 words a minute feverishly yells for faster dictation. Quite plainly Director Roy Del Ruth knows more about some things than he does about recording shorthand.

Frederick Kerr, elderly and portly and as genial as they are made, also is seen a few times and adds to the entertainment possibilities.

There is a trace of drama near the conclusion, marred in a measure by the same fault noticeable in "Five Star Final" in that the young woman at the top of her side of the cast overplays and overemphasizes her lines. Long sustained fast and hysterical talking seldom contribute to the effectiveness of a sequence. Even as the respective directors almost surely remarked "Great!" at the time the sequences were shot so later on does the man out front very likely remark "Not so good."

THE LOST SQUADRON

First camera, Leo Tover; aerial photography, Elmer Dyer; second cameras, Harry Wild, Joseph Biroc; assistants, Harold Wellman, George Diskant; stills, Fred Hendrickson; sound, Hugh McDowell.

FOR once a producer has gone out of his way to pass up a happy ending, even when it was indicated by the logic of the situation. He has gone further. He has made it a tragedy, a double tragedy in fact, by sacrificing the life of the hero of the tale when awaiting him is the newly created widow of the murderous and murdering motion picture director who finally has stopped a much-belated bullet—a woman who now knows she loves the hero. When a producer does anything like that it comes pretty near falling into the category of news.

But for all of that RKO's "The Lost Squadron" rates a big production. It is all the greater by reason of its minimizing of the love interest and depending for its larger appeal on the affection of four men one for another—a situation we rarely see, due to the not unnatural fear on the part of the producer that it will not get over with the larger public. The producer knows that in these circumstances a just so-so story will not reach first base.

The orthodox love interest is minimized because of the greater strength for each other of the friendship of the four war flyers, who are picked up in the beginning during the few minutes preceding the final armistice, those few minutes singularly enough and inexplicably as zealously devoted to killing as had been any of the period following the declaration

of war. The unspeakable and incomprehensible atrocity of needless killing is emphasized in the beginning of the story.

On the feminine side there is Mary Astor as Follette, before the war in love with Captain Gibson (portrayed by Richard Dix), but due to her ambition marrying a motion picture director while the old lover is away. Then there is Dorothy Jordan as The Pest, sister of Woody, played by Robert Armstrong, and loved by Gibson and Red, interpreted by Joel McCrea. The fourth member of the quartet is Fritz, the groundman, played by Hugh Herbert.

The picture is unsparing of the motion picture director as a tribe. It shows him at his worst, and that is saying more than most men will care to have said about them. In other words, it depicts him as rating human life as worthless in comparison with a spectacular shot. All men and women who have had experience in "action" pictures know that occasionally one of the stripe will be uncovered.

No more competent actor to portray such a person could be selected than Eric Von Stroheim. No more ruthless person could be selected, ruthless in the sense that as an actor he forgets his own sentiments and portrays that which is called for in the script.

The characterization given here more truly follows the military lines of the heel-clicking and saluting manner of the German director's staff than of the typical practice of an American studio. But it is spectacular, and it is possible it will be accepted by the screen goers of America as a true picture of the real Hollywood thing. It is almost a burlesque of the "yes man" type of director.

Strength is given to the production as well as many thrills by the combined work of Dick Grace, author of the story; Art Goebel, Frank Clark and Leo Nomis, as daring a quartet of stunt flyers as it is safe to permit at large at any one time. Wallace Smith wrote the screen play, while Herman Mankiewicz and Robert Presnell contributed added dialog.

Photography ranks high in its quality, both above and on the ground.

The tragedy at the finish, wherein Gibson crashes his plane containing the body of the director, in order to cover the justified shooting of the latter by one of his companions, is forced because of the certainty of Woody's exoneration by any jury, but the ending provides a spectacular finish.

THE GAY CABALLERO

First camera, George Schneiderman; second camera, Irving Rosenberg; assistants, James Gordon, Robert Mack; stills, Anthony Ugrin; sound, Eugene Grossman.

ONE of the more notable contributors to the entertainment in Fox's "The Gay Caballero" is the man who hunted the locations which later served as the background for the exteriors. Notable indeed are these, affording real opportunities



Barney McGill



Leo Tover

to the camera crew. Those who follow westerns as much for the views of wide outdoors as for any high dramatic quality of the story will be content with this adaptation by Phil Klein and Barry Connors of Tom Gill's novel. Alfred Werker directed.

The story in strength hardly matches the ability of the players effectively to put it on the screen. George O'Brien lacks the conviction he usually imparts to his work. He grins much, more than seems natural under the given circumstances. Victor McLaglen is impressive in the character of the community's defender.

Conchita Montenegro and Linda Watkins have the two principal feminine roles, neither of the parts supplying the players with any particular incentive to enthusiasm. C. Henry Gordon is Morales, the local bigwig aiming to run out of the country every one but his own "mob," shall we say, and he has a henchman, another heavy, who most frightfully qualifies not only as a fierce braggadocio but as a bad egg generally. With the hero, nevertheless, he does put on one stiff fight. The two make it realistic enough to suit any one.

Willard Robertson is commander of a troop of United States soldiers all set to wipe out a band of natives opposed to Morales unless they surrender their leader. This murder business seems like a strange proceeding on the part of Federal soldiers, and of course it is. Uncle Sam's service men functioning as peace officers in time of peace are not massacring prisoners.

In spite of the so-so story and related handicaps the production is colorful as to backgrounds and in their presentation. Likewise there is an abundance of movement.

THE EXPERT

First camera, Robert Kurrle; second camera, Al Greene; assistant, John Shepek; stills, John Ellis; sound, Charles Althouse.

SIMPLE and wholesome is Warner's "The Expert," based on Edna Ferber's story and play "Old Man Minnick" and featuring Charles "Chic" Sale and Dickie Moore. Julien Josephson and Maude Howell have made quite a number of important changes in the script as compared with the stage play of a half dozen or more years ago, but in some of these they have enhanced the entertainment values of the subject.

Sale has the role of an old man from a small community who comes to the city to spend the remaining days with his son and daughter-in-law. The tale shows how the plan fails to work out. There is incompatibility between the old man and the daughter-in-law due to the



Robert Kurrle

former's long-established habits of freedom in his own home and his inability to accustom himself to another's ways of doing things. It is all in entire good humor or perhaps lack of ill-humor, in perfect affection and without asperity.

Lois Wilson is the daughter-in-law whose patience is tried by the misguided vagaries of the old man, and Earle Fox is the son who sympathizes with both. The only sinister note is provided by the thieving man and woman with whom Dickie makes his home, whose appearances on the screen are minimized.

There is a goodly supply of comedy, killing the accepted rule that where a child enters importantly into

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the picture pathos must predominate.

Contributing to the mirthful situations are lines provided for the little fellow, whose many sequences with the older man constitute real entertainment.

The staging and peopling of the old men's home are well done by Director Archie Mayo. Radiated is the atmosphere of a club rather than that of what is designed to be a charitable institution—and adds to the entertainment value. The picture is one well worth seeing, and especially may be recommended as one for the entire family.

Jack Crawford and his band at the Hollywood Warner's create real en-

tertainment and so do Frank Yancanelli and his musical pal.

Gene Dennis and her psychic readings supply a weird and thrilling touch to the show. Skepticism is likely to melt before her sincerity—and if by any chance it is not sincerity then the screen is passing up what could be its greatest dramatic asset. Rare drama followed the query by a young woman as to whether her brother died a natural death or was killed and by a young man who never had known his parents as to whether either was alive.

LAW AND ORDER

First camera, Jackson Rose; second camera, Richard Fryer; assistants, Walter Williams, George Trafton; stills, Shirley Martin; sound, Robert Pritchard.

YE citizens who admire western melodrama don't let escape your attention Universal's "Law and Order," adapted from W. R. Burnett's "Saint Johnson" by John Huston and Tom Reed. We are speaking of that type of western on which has been expended the same amount of intelligence and skill and money as is apportioned to any production of the first class.

Any disrepute that attaches to the term "western" is not because of any lack of appeal or interest for the public in the subject by and large but rather because those

with limited purses in Hollywood and maybe other places between the Pacific and the Atlantic choose to portray westerns when the producing bug seizes them.

As the stuff in its attenuated form is made outdoors with the exception of one or two scant interiors, there is no large bill for rental of stages with their heavy electrical charges. So naturally if there is not enough money for interiors make it outdoors.

"Law and Order" is a first-class production. It was photographed by Jackson Rose and directed by Edward Cahn. It is a tale of men, and to all intents and purposes women are not in it. Let us look over the men assembled for this tale of Tombstone when it was a gun-toting town and of the manner in which it was transformed to an ordinary community.

At the top is Walter Huston, equally at home in two-gun or drawing room roles. Incidentally he is an extraordinary exception in this respect in spite of the old-time assertion that a real actor will play any role assigned him. So he will. Yet there will be a difference in the level of his work as a rule if he is assigned too many radical departures from a given line. Huston is seen as deputy marshal of the town and is given an abundance of opportunity. He is the real centre of interest.

As pals of the marshal are characters portrayed by Harry Carey, Raymond Hatton and Russell Hopton. Opposed to these four are Ralph Ince, Harry Wood, Richard Alexander and Alphonz Ethier. Russell Simpson is a well-meaning but at times timid circuit judge.

Marshall, Noel N. Madison and J. Carroll Naish the limited appeal of a study in characterization has been rounded out to a lavish Oriental study of general interest.

SHE WANTED A MILLIONAIRE

First camera, John Seitz; second camera, Arthur Arling; assistants, Luis Molina, Bud Mautino; stills, Alexander Kahle; sound, E. Clayton Ward and Albert Protzman.

DE LAYED several months in the course of production due to the serious injury to Joan Bennett as a result of a fall from her horse, Fox's "She Wanted a Millionaire" is now ready for release due to the complete recovery of the featured feminine lead.



John Seitz

Her individual beauty, charm, appeal and ability have never been more manifest.

As a factory girl, both beautiful and virtuous, who elects to land a millionaire in the holy bonds of matrimony, Jane Miller seemingly is pinning her ambition on a goal quite difficult of accomplishment. Beauty we are led to believe is no detriment in such an ambitious program, but virtue is a downright drawback.

We find the drawback at work in an opening scene when it causes Jane to lose her first rich prospect and necessitates that she start walking home from an auto ride. This coincidence throws her in the way of a young son of toil, William Kelley, who proves to be a real find as a benefactor on this occasion and several times later on.

Jane's beauty brings her to the inevitable Atlantic City. At this point Una Merkel as a wisecracking reporter from the Missouri paper sponsoring Jane introduces some refreshing dialogue and comedy touches. Miss Missouri walks away with first honors, and then comes the second encounter with a millionaire, successfully culminating in a trip to the altar.

James Kirkwood as the millionaire who has faith in no woman but keeps on marrying them just to prove them faithless also has a capacity for jealousy which is amazing to say the least. However, there are a great many amazing circumstances to be accepted in the course of events.

To Spencer Tracy falls the happy lot of being the most normal character in the group. His sincerity and personality combine to make William Kelley a thoroughly likable, human chap. He juggles love scenes and humorous situations with equal dexterity, employing admirable restraint in each.

Director John Blystone, the technical departments and a competent cast contribute everything possible to make this picture meritorious entertainment, but even such heroic efforts



Jackson Rose

When Seen Through Feminine Eyes

By CLARA M. SAWDON

THE HATCHET MAN

First camera, Sidney Hickox; second camera, Richard Towers; assistant, Wesley Anderson; stills, John Ellis; sound, Robert Lee.

EFFECTIVELY contrasting Chinese customs and tong warfares of the ante-racketeering days with those of the present, "The Hatchet Man" provides abundant opportunity for settings of Oriental interest and atmosphere—a fact which was not overlooked by Warner-First National. The camera work, cast and direction contribute in a praiseworthy manner to give this production the most favorable presentation possible.



Sidney Hickox

The screen play was written by J. Grubb Alexander from the stage success "The Honorable Mr. Wong," credited to Achmed Abdullah and David Belasco. The name of the screen play is very enlightening as to

the special talent of the honorable Chinese principal played by Edward G. Robinson. In spite of the gruesome-ness of his art and the fact that he demonstrates his ability three times during the action with heads on the losing side each time, this character in the able hands of the chief player retains the sympathy of the audience throughout.

The transformation of Loretta Young into a convincing Chinese daughter is an artistic triumph in the field of make-up. Reared as a child in the tenets of old China, later to be allowed the freedom of American ways as she emerges into young womanhood, Miss Young capably reflects the reaction of youth under such circumstances. Leslie Fenton supplies the younger male interest which causes her to forget her marriage vows to the husband many years her senior. As Buddha never forgets to punish broken promises suffering and torment are the harvest that rebellious youth reaps.

William A. Wellman in his direction avoided the snare of letting too sombre and tragic a note predominate. With the able support given by Dudley Digges, Edmund Breese, Tully

cannot make a story plausible or convincing when it is lacking in such essentials.

FIREMAN, SAVE MY CHILD

First camera, Sol Polito; second camera, Michael Joyce; assistant, Robert Mitchell; stills, John Ellis; sound, Oliver Garretson.

THE fact that Warners in Hollywood held an attraction over the second week for the first time in nine months demonstrates quite conclusively how the home folks feel about Joe Brown in "Fireman, Save My Child." While

his First National picture does not as completely fulfill its mission in the comedy field as have some of the preceding Brown features, nevertheless it is a good laugh tonic.

Reminiscent of his local stage appearance in "Elmer the Great" Brown

gives an exhibition of baseball pitching that is as successful in results as it is unique in form. His training in the fire department of Rosedale and his love for conflagrations prior to his baseball fame work havoc with his technique on the diamond when the sound of the siren intrudes during a game.

In addition to this conflict there are heart complications involving Evalyn Knapp and Lillian Bond as the competing parties. Guy Kibbee as Pop registers realistically the trials and tribulations of a coach dependent upon so erratic a star as "Smoky Joe." Richard Carle, George MacFarlane, Virginia Sale and Curtis Benton add to the general festivities in bit parts intrusted to them.

Those fortunate enough to attend on Friday night of the second week also had the opportunity of seeing Joe Brown in a personal appearance. After two very generous appearances the house would not let him go without giving "Mousie," which he has made almost a classic and is so identified with him that he probably never will shake it in this life.

An added feature was a film dramatizing the highlights in the life of George Washington. This, together with the regular Jack Crawford orchestra and stage show, completed a bill meriting the crowded houses which have been in attendance.

THE MERRY WIVES OF VIENNA

FEBRUARY was ushered in at the Filmarte tunefully and lightheartedly by the Viennese Film Operetta "The Merry Wives of Vienna." While the mood lived up to the title, it is interesting to note that wives were noticeable by their absence. However, there were ten beautiful, talented young women—all seemingly about the same age but supposedly daughters of the same father—who danced, sang and laughed in the entertaining company of Willy Forst.

The latter, by the way, qualifies as a German Chevalier.

Lee Pary and Cordy Millowitch featured respectively as the daughter of a coffee-house proprietor and a former music hall entertainer maintain the high standard of beauty exemplified by the other feminine players. Even though costumed in the unrevealing clothes of 1875 the discernment of a Ziegfeld is revealed in the selection of these twelve young women.

Of music there are only tantalizing installments which make one desire more. The dialogue, all of which is in German, evidences the lack of being hampered by the seven veils of American censorship where frankness defers to insinuation and suggestion.

The utter lack of studied or forced efforts to entertain marks the performance as an unusual exhibition of spontaneous joyfulness on the part of the entire cast. There is a plot, but it does not take itself seriously enough to remain probable, so is quickly forgotten.

Geza von Bolvary, Robert Stolz and Walter Reich, who collaborated so successfully as director, composer and scenarist in "Two Hearts in Waltz Time," have created in "The Merry Wives of Vienna" another bill of entertainment which may be recommended highly as an antidote to depression blues.

LADY WITH A PAST

First camera, Hal Mohr; second camera, William Skall, Stanley Cortez; assistants, Robert Surtees, William Charney; stills, Emmett Schoenbaum; sound, D. A. Cutler.

THE repentance of the sinner and retribution visited on the transgressor pale into insignificance when compared with the hours of boredom and social isolation represented as the penalty of being altogether too "nice" endured by the featured feminine interest in "Lady with a Past," the latest RKO-Pathe production featuring Constance Bennett.

As Venice Muir, a young woman of great wealth, presumable beauty and irreproachable family, who finds herself in one of those paradoxical mazes of existence where it so often happens that nothing ever does, Miss Bennett gives a convincing performance of the woman so terrifyingly menaced with the danger of dying from the reflected boredom which she unintentionally inflicts on others.

Unable to overcome her habit of discouraging every man she meets from getting interested in her with the query "Have you read any good books lately?" her heart conquests remain in the category of ambitions unrealized but ardently hoped for.

The action moves to Paris, where

we find Venice struggling against fate but still alone enjoying a champagne cocktail. Inspiration must have lurked in its depths because a great idea is born at this juncture resulting in Ben Lyon being employed as a gigolo to chart her future path.

How he removes all stigma from this profession in the charming way he dispatches his duties, constructs a questionable past for his client and delivers her to the man of her choice still as "nice" as ever, but different, disclose the metamorphosis of the heroine from a social dud to a great success.

In the same manner that Ben Lyon saves the heroine from the shoals of boredom so also does he keep the interest of the audience from getting stranded long before the close of the picture. David Manners is likable and pleasing as Donnie Wainwright, the one who shares the final fadeout with the star.

There are several instances of enlivening dialogue which help to relieve the slow tempo of the whole. The title will undoubtedly act as an excellent decoy to attract Constance Bennett fans, however, the chief fault seeming to lie in the choice of a story not suitable for screen adaptation.

Argentina Company Formed for Television Development

AS a result of approximately a year's study of the possibilities for television, according to a report submitted by Assistant Trade Commissioner Milton T. Houghton of Buenos Aires, a company has recently been formed in Argentina under the title of the Baird Television Limited (Argentine Company) for the purpose of exploiting in Argentina, Uruguay, Brazil and Chile all of the patents of the Baird Television Co., Ltd., of London.

This company will handle all the apparatus, transmitters, receptors and accessories of the inventor John Lagie Baird, and they intend to establish in the near future a combination television and radio telephone service in these countries.

In Argentina this service will be established in conjunction with the local broadcasting station Radio Splendid. During the past year the company is reported to have carried on some very successful experiments and demonstrations.

Four-Fifths of Russia's 1932 Films Will Be Sound

REPORTS from Moscow have it that 80 per cent of the films scheduled for production in 1932 will be of the sound category, according to Trade Commissioner Canty. It is claimed the greater part if not all of the cinema net will be wired by the end of this year, by means of domestic sound sets, which are to be manufactured by a special factory to be built in the South of Russia.

One of the productions on the schedule is a feature with four foreign language versions which is to show the European war of the future.



Sol Polito



Hal Mohr

Brilliant Record Has Chief Elliott As Stage Electrician and Executive

BUSY has been the life and wide the experience of William C. Elliott, the new president of the International Alliance and Theatrical Stage Employees. It has been a life and an experience that throughout their courses steadily have been laying a foundation for the display of greater wisdom and judgment in the execution of the multifarious duties and responsibilities imposed on the chief executive of six hundred odd local unions.

While he has not yet attained the age of fifty years "Bill" Elliott has been a part of show business thirty-five years or since he was thirteen years old. He was born and raised in Cincinnati, and it was in that city where he first learned of things and men theatrical in the job of property clerk, the bottom of the amusement ladder.

From this work the youngster was graduated into the electrical department, where in local theatres he took the switchboard. Then for twenty years there was work on the road and association with some of the greatest amusement enterprises in the country and the rubbing of elbows daily with some of the greatest actors and actresses, many of them keen of wit and brilliant of intellect.

Later on his home town was to select him as business representative of stage employees, in which position he was to become prominent in Ohio trade unionism. Then ten years ago was to come the appointment of fifth vice president of the International through selection by President Charles Shea. He passed through the intervening chairs until in 1930 at the Los Angeles International convention he was elected first vice president, succeeding to the presidency upon the resignation of William Canavan a few months ago.

Easy to Meet

The new chief is the possessor of an unusually sturdy frame, of a physique that spells capacity for endurance whether the work be with his hands or staged across a conference table. He is easy to meet, with the manner and poise of a man whose life has been spent in close contact with others in a craft where camaraderie is an essential part, a natural development of the necessarily unconventional mode of living.

Among the enterprises and players with which and whom President Elliott has been associated have been the Shuberts, Erlanger, Frohman, Maude Adams, Richard Mansfield, Marie Dressler in "Tillie's Nightmare" and Julia Marlowe.

Then there have been the Winter Garden shows, Shuberts' "Passing Shows," Henry W. Savage's "Everywoman" and "Pompom," and "The Merry Widow." He was with De Wolfe Hopper and with Marguerite Clark, the latter of whom will be remembered as for years a screen

player under the Paramount banner.

The chief executive produced shows on the electrical side for B. C. Whitney, and at the old Bijou in New York produced the electrical end of "The Right of Way" for Theodore Roberts, who later was to become one of the best loved screen players.

In 1903 or 1904 the president was with Dockstader's Minstrels when the troupe carried on the road what he believed was one of the first traveling motion picture projectors to be taken out by a regular show. It was at that time the custom to project from the balcony rail, with the film sometimes being unreel into a bag because up to that time the take-up magazine had not been invented. If it missed the bag the film naturally went into the audience in the orchestra, where immediately it was a matter of lively interest and promiscuous handling.

It was in those early days when

Hollywood Uncovers Prodigy in Its Executive of but Eleven Birthdays

WE hear a lot about prodigies in this picture business—of men who well on the sunny side of thirty birthdays carry great responsibilities and incidentally carry off heavy dough every pay day. There is one Hollywood executive, nevertheless, who up to the present has concealed his unusual record in the way of scarcity in natal visitations. And he has done that in spite of the graying locks which would seem to belie the figures.



Marcus Loew, across the river from Cincinnati and in the town of Covington or Newport, opened a picture show. On account of a scarcity of assistance the future captain of industry collected the price of admission from sufficient patrons to constitute an audience, and then locked the door and went to the projector and put on his show.

When the editor asked President Elliott the first picture show he remembered seeing the executive smiled. It was the Edison studio's "Great Train Robbery."

At the close of a brief chat the editor had suggested he was sure the readers of the magazine would be interested in learning the background of the new chief of the great body with which the cameraman are affiliated and was told to "Shoot."

In saying good-bye the president was asked which one among the many interesting men with whom he had come in contact in his years of theatrical work most stood out in his memory. The answer was quick:

"J. J. Murdock, of whom I am an ardent admirer and esteem very highly. I am proud to claim him as a friend dating back many years."

On Monday last, which means February 29, Edward O. Blackburn celebrated his eleventh birthday—believe it or not. Just to make the record sound a bit queerer it was on the sixth birthday of this lad he signed up with Watterson Rothaker, something of a braw laddie himself at the time, at the latter's w. k. laboratory in Chicago as sales manager.

The record is further accentuated or made additionally notable in that the subsequent five birthdays all have been celebrated under the banner of the same up and down industry, seemingly condemned never to emerge from Mr. Shakespeare's celebrated m. and p. stage of infancy, and in that elapsed time more water has swung under the bridges than possibly could have crowded through in any five years.

The lad whose front elevation has been so realistically depicted by Artist Glenn Kershner in the accompanying drawing has a most laudable ambition. It is so to conduct his comings and goings that he may with undimmed interest attain his natal majority, his twenty-first birthday.

Ruling odds are plenty to 1 that on the morning of February 29, 1972, the not yet venerable Edward will for the day forget film or what then will be taking its place and with his bag of golf clubs and accompanied by his infant son or rather his forty-one-year-old son and his steen-year-old grandson will, at the wheel of his fastest plane, fly out to his favorite course and nonchalantly proceed to trim the younger generations of Blackburns at a mere trifle of thirty-six holes of golf—and maybe thirty-eight, too.

The International Photographer's Family Album

Welcome Home Bob Bronner at Surprise Dinner Party

HOME again is Robert J. (Bob) Bronner from his memorable trip around the world as a member of the photographic staff of the Vanderbilt scientific expedition quartered aboard the yacht *Alva*. His story of the trip as relayed by his father and printed in the *International Photographer* from month to month has been of deep interest to the magazine's readers.

The traveler brought back with him hundreds of photographs that he had grabbed when off duty afloat and ashore. A number of these are reproduced in this issue.

Some of Bob's friends met him at the train on his arrival early on February 7. He was in a way expecting them, but these friends and a few others caught him very much unprepared at 6 o'clock the same evening when his dad's suggestion the two drop in at the Canary Cottage for dinner was acted on. It was a real surprise.

Awaiting his coming were Alvin Wyckoff, president of International Photographers, and Mrs. Wyckoff; Ira Hoke, treasurer of the same organization and associate editor of this magazine; Mr. and Mrs. Edward T. Estabrook, Mr. and Mrs. Paul Eagler, Mr. and Mrs. Curtis Cady, Maurice Kains, Mr. and Mrs. W. A. Sawdon and Mr. and Mrs. George Blaisdell.

After dinner President Wyckoff in a graceful blending of humorous and serious words welcomed home the young man who had been so far from Hollywood. Ed Estabrook also added his welcome.

Then for an hour the photographer told of his experiences in various parts of the world, of his work on the photographic side among other things. There were many questions asked and answered.

At the conclusion of Bob's talk his father expressed his appreciation of the courtesies extended him by the officers and representatives of the International Photographers during his son's absence. He spoke of that young man's efforts to acquire knowledge of photography and paid high tribute to the late "Pop" Harriot as a photographer and a preceptor and a gentleman for what he had given to his pupil. Also he expressed his thanks to Al Gilks, head of the Vanderbilt photographic staff, for his selection of Bob as his assistant and his unfailing courtesy to him throughout the trip.

Staub Completes Five Years as Screen Snapshots Maker

WITH the starting of his current release of Screen Snapshots, Ralph Staub, the only one-man company in Hollywood, begins his sixth year as writer, director, cam-

eraman and editor producing the fan magazine of the screen for Columbia release.

During these years Staub has produced over 400 shorts depicting the players at home, at work and at play.

Tappenbeck and Culver Open Photographic Supply Store

UNDER the firm name of Tappenbeck and Culver two International Photographers have opened a store in Westwood Village, for the sale of photographic supplies and amateur cameras. These are Hatto Tappenbeck of the Hollywood organization and Herrin F. Culver of the Chicago body.

The store is situated at 10858 Weyburn avenue in the El Paseo Building, opposite the Fox Theatre. In addition to a full line of Bell and Howell and Eastman products the new establishment is equipped to handle all types of commercial photography.

There have been provided photographic darkrooms, a 16 mm. projection room, photographic reading room and facilities for cutting 16 mm. films.

Mr. Culver, who is a charter member of 666 of Chicago, was for two and a half years with Bell and Howell in Chicago and in the same city for a number of years with the commercial firm Jam Handy. During the preceding summer he assisted

Robert Bruce in making Multicolor scenes in the New England states.

Mr. Tappenbeck has been connected for ten years with camera work in the Hollywood studios. Among these have been Fox, Universal, M-G-M, United Artists, Multicolor, Warners and Tec-Art. In 1929 he was in Europe for six months, doing both still and motion picture work under assignment from Fox.

Being a graduate of Stanford University Mr. Tappenbeck particularly has taken care so to arrange the working facilities of the store as best to meet the photographic requirements of the thousands of students of the University of California at Westwood.

Fashionable San Francisco Hotel Installs Darkrooms

AT the meeting in San Francisco of Golden Gate Wing of the west coast International Photographers recently Irving Auerbach was reelected steward. Lloyd Coombs was named assistant steward and Ray Duhem secretary.

During a visit in Los Angeles in February Steward Auerbach reported the preceding year had been a most successful one for Golden Gate Wing. Also he said that as a result of his suggestion to Proprietor George Smith of the Mark Hopkins Hotel, situated in the Nob Hill district of San Francisco, that exclusive hostelry



"Blowing Bubbles"—Lu Ann Cohen, ten months old, daughter of Mr. and Mrs. Edward J. Cohen, seeks solution of that age-old mystery, puzzling all the seven ages of man—and which upon touch "vanishes into thin air."

has installed two darkrooms for the convenience of professional and amateur cameramen guests.

The rooms have been equipped with all necessary facilities for changing and loading of negatives.

Anniversary of the Stork's Visit

MARCH 1—Roman A. Freulich, Joseph H. Kealey.

2—Lindsay Thomson.

3—Kenneth Alexander, Gordon Avil, Clyde A. Meginness, Ernest F. Zimmerman.

4—Robert W. Miller, Clifton Thomas.

5—Lauron A. Draper, Jack A. Marta, Jr., Louis Lincoln.

6—August J. Elliott, Kenneth D. Peach, Richard K. Worsfold.

7—Warner Cruze, William H. Grimes, George K. Hollister, Sr., Roy H. Klaffki, Ernest W. Miller, Guy Roe, Gilbert Warrenton.

8—John Crouse, Robert E. Davol, Earle F. Walker.

11—Roy S. Clark, Harold M. Wyckoff.

12—Wilton Hill.

13—Neal W. Harbarger.

14—Phillip L. Moore.

15—John H. Hallenberger.

16—J. S. Brown Jr.

17—Martin G. Glouner.

18—John J. Schmitz.

19—Charles S. Clarke.

20—William E. Cornenweth, Knut O. Rahmn, Emmett A. Schoenbaum.

21—Edward J. Cronjager.

22—John Breamer, Junius D. Estep, John J. Jenkins.

23—Robert Bryan, Jack Koffman, Ted Landon.

24—Bert C. Lynch, Cliff Stine, Harry A. Zech.

25—Charles Bartleet.

27—LeRoy Eslick, Dr. G. Floyd Jackman, Ray June, Charles B. Lang.

28—Philip Tannura.

30—Ernest S. Depew, R. H. Hoffman, A. J. Stout, William C. Thompson.

Empire Studios in Mexico Install RCA Photophone

MAURICE A. CHASE, president of Empire Productions, the new sound motion picture producing corporation which built studios at Empire City in the Chapultepec Heights section of Mexico City, has purchased a complete studio recording unit from the Mexico Music Company, local distributor for RCA Photophone, Inc., and immediately following its installation will begin the first of 20 feature pictures, 104 short subjects and a sound news reel for distribution among Latin American countries and Spain.

Two studio buildings in a plot of 135 acres are completed and one large stage is nearing completion. Two of the studios, administration building, cutting and projecting rooms and laboratory have been completed. One of the studio buildings is 60 feet high and 125 by 208 feet.

Golden Heads Committee

N. D. Golden, assistant chief of the motion picture bureau, Department of Commerce, has been appointed chairman of the local arrangements committee by W. C. Kunzmann, chairman of the convention committee to prepare for the spring meeting of the Society of Motion Picture Engineers to be held in Washington, May 9 to 12.

C. Francis Jenkins, Raymond Evans, C. N. Nichols, N. Glasser, C. J. North and N. C. Haefeke have been appointed to serve on Mr. Golden's committee.

Soviet Scales Film Salaries

The Soviet Russian Department of Fine Arts has decided that film artists will be divided into four classes to receive the following salaries: stars, 300 rubles per month; first class, 370 rubles; second class, 200 rubles; third class (extras), 160 rubles per month.

Astronomer Claims Invention

A message from Johannesburg, South Africa, claims that Dr. R. T. A. Innes has invented a system of stereoscopy. Dr. Innes was formerly South African Union astronomer so that any claim he makes has more than usual scientific interest.

Alvin Wyckoff

Lindon Invades Deep Sea

(Continued from Page 9)

his air and the 400 pounds of human and the diving suit soared with added buoyancy. As he approached the neighborhood of another rock he released his escape valve and as lightly as a cat glided gently to a perfect terpsichorean landing. He stepped down and bowed profoundly. He insisted several times on acknowledging encores he was sure must be intended.

Many were the attention-compelling and even mirthful stunts performed amid surroundings that never looked upon the like before and may not again in many a day. The Kiralfis in the palmy days of "The Black Crook" probably never conceived its equal. Lindon admitted it was rare entertainment.



Catherine, adopted daughter of Mr. and Mrs. Esselle Parichy, who passed away January 24 in Miami after a long illness and was brought to Los Angeles for burial. Catherine was thirteen years old and an eighth A pupil in Junior High. She was a dancer of ballet and tap, having studied in California and Florida. She was a brilliant and most promising student.



Introducing Miss Mary Anne Greenhalgh, who on February 4 last reached the mature age of six months. That was the day she sent for the photographer to do his stuff—and what a chance to do that she did present one proud papa, although she insisted her mother attend as chaperone. After Mary Anne had seen and approved the photo she admitted she had entrusted the commission to Jack Greenhalgh.

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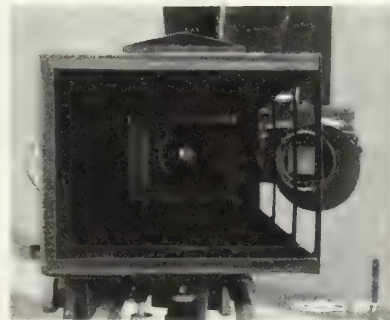
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* * *

* * *

* * *

Putting It on the Screen For the Millions to See

Artie Miller

Did last three Helen Twelveteens pictures at Pathe and has just finished one with her at R-K-O. With him as seconds have been Milton Krasner and Joe Biroc, with George Diskant and Clarence Slifer as assistants.

Ernie Haller

Now doing at First National with Ruth Chatterton "The Rich Are Always With Us." Billy Schurr is second and Ellsworth Fredricks assistant. Was scheduled to start Feb. 29 with Kay Francis.

Merritt Gerstad

Just finished "Freaks" at M-G-M and "Night World" at Universal. Second was Al Jones, with George Bunny, son of late John Bunny, screen comedian, and Walter Williams as assistants.

At liberty.

Jack Guerin

At Consolidated Lab the superintendent has been doing his bit by keeping the cameramen cheerful—and the only known way in which a lab super can do that is by putting it on the film. As a matter of fact it was J. G. who really first put the supe in super.

Vic Milner

"Daughter of the Dragon," "One Hour With You," and has just finished Lubitsch's great drama "Broken Lullaby" or "The Man I Killed." Bill Mellor and Bill Rand, seconds. Lucien Ballard and Guy Roe, assistants.

Charles Stumar

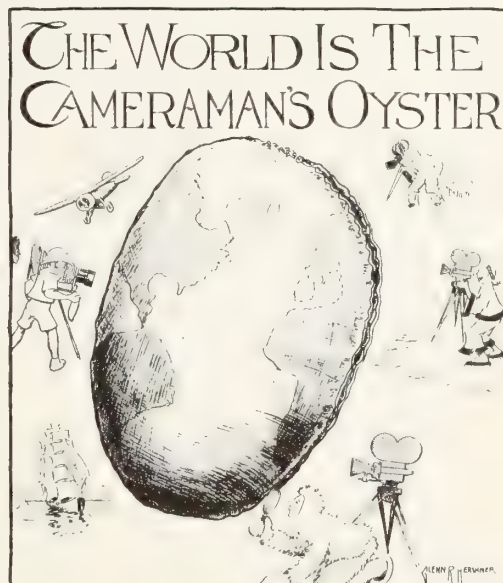
"Heaven on Earth" and also has just finished "Mountain in Flames." Dick Fryer and Jimmy Drought seconds, with Martin Glouner and Johnny Martin assistants.

Clyde De Vinna

Winner 1930 Academy's award with M-G-M's "White Shadows in the South Seas"—Now with R-K-O shooting Dolores Del Rio in "Bird of Paradise" on Honolulu location. Was expected to leave there March 2. May have to go to Catalina for several days, with interiors at studio. Eddie Pyle, second; Charlie Burke and Charlie Straumer, assistants.

Harry Neumann

Splits time between Universal and Allied. Hoot Gibson series. Tommy Galligan is second and Jimmy Higgins assistant. Just finished "Spirit of the West."



Dan Clark

Just finished "Destry Rides Again" of Tom Mix series at Universal, with exteriors in Happy Valley. Norman De Vol, second; Lloyd Ward, Don Glouner and George Trafton, assistants. Next picture starts about March 3, for which now hunting locations.

Dwight Warren

Just finished production last week at Educational.

Sid Hickox

At First National "Hatchet Man" and "Roar of the Crowd" and has just finished "So Big." Dick Towers, second, and Wesley Anderson, assistant.

Norbert Brodine

Scheduled to start picture at M-G-M with Director W. S. Van Dyke.

Walter Lundin

With his associate cameraman, Hank Kohler, all set for the Harold Lloyd picture now casting at United Artists.

John Seitz

Over at Fox this week with Director Henry King.

Hal Rosson

Photographing Chic Sale and Jackie Cooper in "Limpy" for M-G-M.

Hal Wenstrom

Shooting "Huddle" at M-G-M for Director Sam Wood, with Paul Vogel as second.

Oliver Marsh

At M-G-M with Director Clarence Brown. Edward Fitzgerald, second.

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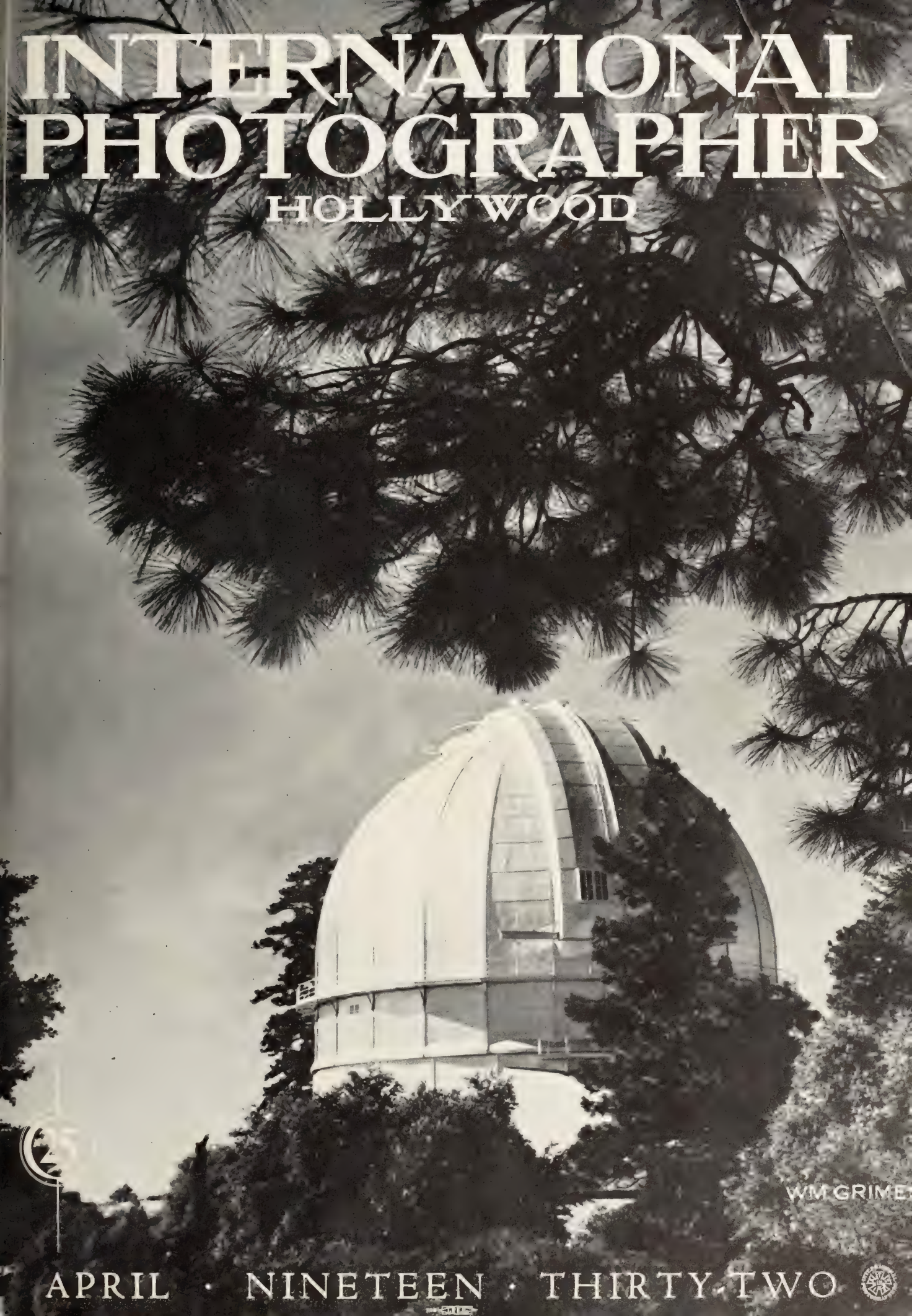
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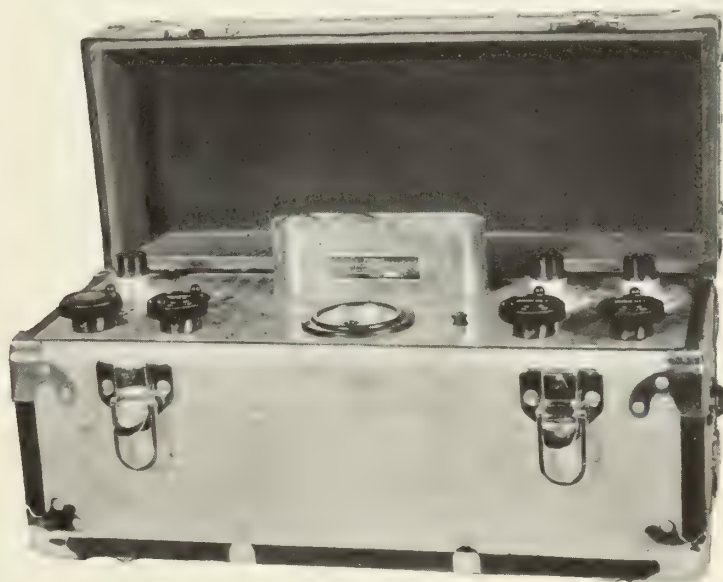
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The INTERNATIONAL PHOTOGRAPHER

Official Bulletin of the International Photographers of the Motion Picture Industries, Local No. 659, of the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators of the United States and Canada.



Affiliated with

Los Angeles Amusement Federation, California State Theatrical Federation, California State Federation of Labor, American Federation of Labor, and Federated Voters of the Los Angeles Amusement Organizations.

Vol. 4

HOLLYWOOD, CALIFORNIA, APRIL, 1932

No. 3

"Capital is the fruit of labor, and could not exist if labor had not first existed. Labor, therefore, deserves much the higher consideration." — Abraham Lincoln.

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The INTERNATIONAL PHOTOGRAPHER is published monthly in Hollywood by Local 659, I. A. T. S. E. and M. P. M. O. of the United States and Canada

Entered as second class matter Sept. 30, 1930, at the Post Office at Los Angeles, Calif., under the act of March 3, 1879

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HOWARD E. HURD, *Publisher's Agent*

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Subscription Rates—United States and Canada, \$3.00 per year. Single copies, 25 cents

Office of publication, 1605 North Cahuenga Avenue, Hollywood, California. HEMPSTEAD 1128
McGILL's, 179 and 218 Elizabeth Street, Melbourne, Australian and New Zealand agents.

The members of this Local, together with those of our sister Locals, No. 644 in New York, No. 666 in Chicago, and No. 665 in Toronto, represent the entire personnel of photographers now engaged in professional production of motion pictures in the United States and Canada. Thus THE INTERNATIONAL PHOTOGRAPHER becomes the voice of the Entire Craft, covering a field that reaches from coast to coast across North America.

Printed in the U. S. A.

at Hollywood, California.



Left, Esselle Parichy; center, gigantic statue of *Rameses the Great* in the Temple of Luxor; right, Nile boatmen ply between Luxor and Thebes across the river to the City of the Dead.

Mahmoud Letter Revives Memories

Cameraman's One Time Dragoman Philosophizes
of Luxor and Her People in Language That
Stirs Yearning for Egyptian Trek

By **ESSELLE PARICHY**

Staff Correspondent

With photographs by the writer

THE arrival of a letter from Mahmoud, my dragoman out of Luxor, Egypt, sends my thoughts scurrying back o'er the exotic trails of the Nile gods. Periodically he writes giving me an intimate glimpse

of Luxor today; his letters reflect his jovial spirit and manly sincerity filled with the vitality that is all Egypt. I cherish the fraternity of friendship that has welded an unbroken tie with this son of Mohammed.

In today's letter he philosophizes of Luxor and her people with phrases that he plucks like brilliant feathers to adorn his fantastic tales; he intrigues my mental screen with kaleidoscopic pranks and stirs in me an insatiable desire to trek once again to this royal land of the Magnificent Past.

He tells me of old friends, creating in each a star of his own drama . . . of Fadlallah, the old ivory carver, whose toil worn hands miraculously perfect goblets from live rhino tusks for the royal mouths of Europe . . . of Moussa, the snake-charming holy man, who has administered much of



Left, on the Plain of Thebes sit the Colossi of Memnon in calm and endless patience watching generations come and go; right, Valley of the Kings, where the Pharaohs lie in magnificent panoply of peace.



Left, Mahmoud Tahtawy, dragoman, and Mrs. Parichy in the Ramesseum at Thebes; center, where the earthquake of 27 B. C. played havoc with the pylons and columns of Karnak; right, Moussa, the snake charming holy man of Luxor, holding a cobra.

his magic to the cobra-bitten inhabitants during the last Nile inundation . . . and he writes of faithful Achmed, the Nile boatman, who plies his craft between Luxor and Thebes, the City of the Dead . . . Achmed, whose immobile face always seemed to be a reincarnated frieze off a Theban Temple wall.

All these cashmere allurements carry me back over age-old thoroughfares where, in the incandescent Past, Cleopatra and her entourage of Nubian slaves lingered . . . to palm-screened villages of mud huts and gilded minarets that pierce the crimson sky . . . to temples crumbling in silent loneliness lamenting the Anthem of Mankind.

Labyrinthian Streets

In my memory barque, propelled by the magic of the letter, I drift from

one place to another watching the rich pageantry of Life in the crowded labyrinthian streets . . . eating dates and delicious sweetmeats dripping with Sudan sweetness while I mingle with the Egyptian and Bedouin who wraps himself in fabled mysteries.

Oh! I can so easily visualize all these scintillating reflections and see again dancing girls swaying in the dust and splendor, swaying like lotus leaves in waters becalmed . . . sensuous dancing girls, full blooming that the chemicals of Life's formula have unveiled in exquisite loveliness.

I am drawn by the eerie wail of the pipe and native drum to the festivities of Ramadan, where the multitude bends the spirit to the will of the Prophet in weird rites; mad derishes whirling in the fervor of religious frenzy until their eyes appear

to be looking through strange unbarred windows that face on other worlds than ours, and beyond these whirling figures I discern the multi-colored trappings of camels in procession while the monotonous throb of the drum quavers in my very being.

In all my day-dreaming of Egypt I like best to wander back to the Valley of the Kings, across the Nile from Luxor, where in the ancient city of Thebes so much of the cradle of civilization is written on her walled mausoleums.

It is a lonely place, this Thebes, and seen through the torrid visibility of Egyptian sunlight a dissolvent misty sheen seems to envelop the embracing crescent of the Libyan Hills that hold these tombs in a magnificent panoply of peace. (Con. on Page 36).



Left, Temple of Queen Hatasu at Deir-el-Bahari, built 1500 B. C., nestles in crags of Libyan Mountains; right, Tubs, on terrace of Temple of Queen Hatasu, at Deir-el-Bahari, used by ancient Egyptians for embalming.



Natural bridge, Bryce Canyon. Right, another Bryce Canyon view.

Seeking Natural Beauties for Color

Company for Thirty-three Days Searches Zion,
Bryce and Grand Canyons for Wonders to
Delight Lovers of Screen Scenics

Illustrated by OLIVER D. PERREAULT

THIRTY-THREE days devoted to photographing the beauties of Bryce, Zion and Grand canyons is an experience to be remembered, declares Oliver D. Perreault, one of the camera crew of the Brown-Nagel company. Harry Perry as photographer and Claude Fleming as dialoguist, who have just returned from a trip in Europe and the north coast of Africa, where they made a series of travelogues in color, were members of the party that started out from Hollywood to explore the big open spaces of Utah and Arizona.

While the troupe was recording in

color one of the series of "Romantic Journeys" Perreault with his still camera was keeping in mind readers of the International Photographer. To these he has brought some remarkable examples of the physical beauties of the interesting regions covered.

Shots of Grand Canyon were taken from every conceivable angle, also from the air at about 500 feet below the rim with plenty of attendant thrills due to the strong air currents encountered which made it necessary to pull up out of the canyon at frequent intervals. In fact, the pro-

cedure can only be recommended as an experiment and not one that can be indulged for any great distance or length of time.

A pack trip with all the 300 pounds of equipment to the bottom of the canyon completed the exhaustive search for interesting views of this natural marvel which seems to scoff at the ability of the camera to reproduce its beauties. Ribbon Falls scenes of trout fishing and Hell's Furnace were some of the results of the trip to the floor of the canyon.

Record Dances

Bryce canyon and Zion were covered in the same thorough manner for every accessible spot where promising photographic material invited attention. In Moenkopie village, a picturesque Hopi settlement not far from Tuba City, arrangements were made to photograph several Hopi Indian ceremonial dances.

An invitation to pow-wow with the chief and other ranking officers of



Ceremonial dance, Hopi Indians. Right, Cliff dwellers, Arizona.



Bryce Canyon formation. Right, Grand Canyon formation of Queen Bess on throne.

the tribe preceded negotiations for making the pictures.

In a dimly lighted room everyone sat around in a circle in the center of which was a large pan carefully placed on a large square of oilcloth. The chief started a large watermelon around the circle.

Each one received a generous portion of melon, and then for an hour the time was spent trying to hit the pan with watermelon seeds with intervals of pow-wow-ing. After this interesting conference was over plans were made for the dances to be photographed the following afternoon. With an exquisite setting of natural beauty, the colorful Butterfly and Buffalo dances were performed perfectly while the camera faithfully registered everything.

Double Marathon

One Indian lad ran fifty miles round trip to the Sacred Mountain to procure a certain sacred weed for use in the ceremonial costumes. An additional ceremony was staged in which

Claude Fleming was taken into the tribe arrayed in an imposing Indian headdress.

Indian Frank, a Navajo lad, acted as guide for the Zion sequences including an unusual series of scenes in and about Mt. Carmel Highway tunnel and great portals.

A return trip was made to the Kaibab Forest and Grand Canyon Lodge for two purposes—one to photograph the deer which are plentiful, the other to photograph the white-tailed squirrels. These squirrels, as wary as they are rare and beautiful, proved very trying camera subjects until it was discovered that pine nuts could bait them just as successfully as the squirrels in public parks respond to peanuts. Three days were consumed in getting successful pictures even with the aid of a bushel of the fruit of the pinon pine.

In spite of sprained ankles and strained backs, the results of the thirty-three days were so satisfactory and the experiences so memorable that the entire party would willingly

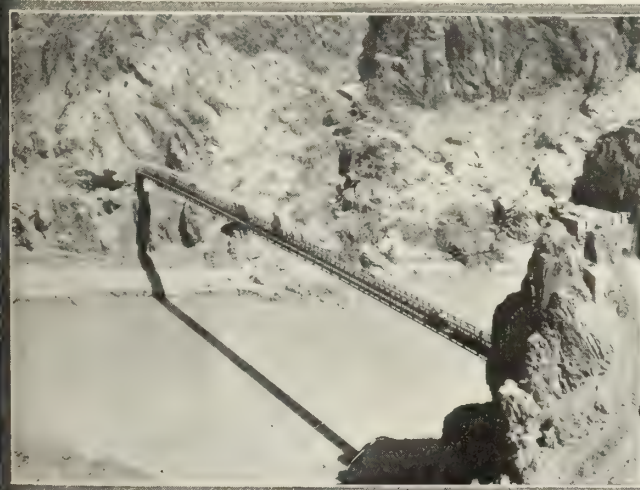
have retraced their steps on the slightest provocation. As one of the party expressed himself, "If we missed anything then it's because Nature has created it since our activities there."

Something New in Albums

Designed by J. Jay Castle

MOST novel and attractive is the photograph album designed and executed by J. Jay Castle, father of Bob Bronner. It was Mr. Castle who turned over to the readers of International Photographer the letters received from Bob describing his around the world trip on the Vanderbilt yacht Alva.

The book contains many of the best examples of the young photographer's work, of special interest being shots of sunsets exposed in widely varying parts of the world. His father is at work on a larger and much more pretentious album designed to provide for subjects up to 11 by 14 inches in size.



Suspension foot bridge crossing Colorado River at bottom of Grand Canyon. Right, Harry Perryman, cameraman; Oliver D. Perreault, photographer of the other pictures illustrating this story, and the pilot. Note removal of door in plane so as to make possible photographing Grand Canyon from level 500 feet below rim

Practical Way of Finding Gamma

THE generally known and widely used method for determining the gamma of a photographic emulsion under given developing conditions is based upon the assumption of a straight line section in the gradation curve.

The extension of this straight line to the crossing point with the exposure axes forms an angle with the latter, the tangent value of which is called gamma. Gamma, therefore, is a direct measure for the ratio of contrast of an emulsion under fixed developing conditions.

For scientifically exact measurements the assumption that the characteristic curve includes an absolutely straight part is not entirely correct; but the deviation is so slight that the objection against the dependability of the gamma value as a measure of contrast is of a more or less theoretical nature.

At least the gamma value has become recognized as an important expressive means for comparing photographic characteristics in general laboratory practice.

Possible Errors

Recognizing that the method by which gamma is determined is based on an assumption which is only approximately correct, it should be kept in mind that it will be necessary to avoid as far as possible any further source of errors in the application of the method itself in order that the final results may not exceed the error limits already granted.

The possible errors which may be encountered by using the geometrical method may be briefly discussed as follows:

The correctness of the reading of the densities for the construction of the characteristic curve is endangered by the possible inclusion of errors, which are caused due to the imperfection of the human eye and its inclination to become easily fatigued.

This makes it necessary in drawing the curve combining the density values and in drawing the tangential line to the straight middle part to interpolate as a rule. This interpolation, however, is subject to rather arbitrary judgment, leading very often to entirely wrong results.

A further possible error, which is not considered sufficiently in practice, is caused by the fact that in drawing the tangential line density values are very often taken in which already belong to the toe or shoulder part of the gradation curve.

Directional Effects

It is known that the results of sensitometric tests are seriously influenced by directional effects in the developer and, furthermore, due to use and ageing of the developer, these factors, especially for machine development, have to be thoroughly and individually considered.

Their influence, however, in its practical effect is far more visible in

By DR. HERBERT MEYER

Technical Division Agfa Raw Film Corporation, Hollywood

the toe or the shoulder of the curve than in the straight middle part.

This may result in a decided shift of the density value which should mark the start or the finish of the straight part of the curve, and the disregarding of these shifts very frequently causes density values being included in drawing the gamma tangential line, which already belong to the curved parts of the gradation curve, thus falsifying the correct reading of the final gamma value.

To avoid the uncertainty and inaccuracy of an arbitrary geometrical interpolation, as well as the possible source of error mentioned last, a simple method may be recommended below for determining gamma values using an arithmetical method.

This method should at least prove of value as an additional control, even if one should not decide to use it exclusively for practical laboratory

tests, due to its simplicity and the saving of time.

Determination of Gamma

This method is also based on the assumption of a straight line section of the gradation curve which can serve for the determination of gamma. The accompanying chart refers to the use of a sensitometer with exposure factor square root of 2, which in practice is rather generally used.

In the graphical sheets, based on this exposure scale, one has to plot density against log exposure in the proportion 2:3.

Therefore, considering this system the straight line of a density curve will form an angle of 45 degrees (gamma=1) with the horizontal axes if the difference between the densities of two following exposure steps equals 0.15. If the difference equals 0.30, the corresponding gamma value will be 2.0. The gamma values corresponding to lower, higher and intermediate density differences can be easily figured and are given in the chart.

GAMMA READINGS FOR SENSITOMETER USING EXPOSURE SCALE OF FACTOR $\sqrt{2}$

Average density increase between 2 exposure steps	Gamma	Average density increase between 2 exposure steps	Gamma	Average density increase between 2 exposure steps	Gamma
.000	.000	.155	1.033	.310	2.067
.005	.033	.160	1.067	.315	2.100
.010	.067	.165	1.100	.320	2.133
.015	.100	.170	1.133	.325	2.167
.020	.133	.175	1.167	.330	2.200
.025	.167	.180	1.200	.335	2.233
.030	.200	.185	1.233	.340	2.267
.035	.233	.190	1.267	.345	2.300
.040	.267	.195	1.300	.350	2.333
.045	.300	.200	1.333	.355	2.367
.050	.333	.205	1.367	.360	2.400
.055	.367	.210	1.400	.365	2.433
.060	.400	.215	1.433	.370	2.467
.065	.433	.220	1.467	.375	2.500
.070	.467	.225	1.500	.380	2.533
.075	.500	.230	1.533	.385	2.567
.080	.533	.235	1.567	.390	2.600
.085	.567	.240	1.600	.395	2.633
.090	.600	.245	1.633	.400	2.667
.095	.633	.250	1.667	.405	2.700
.100	.667	.255	1.700	.410	2.733
.105	.700	.260	1.733	.415	2.767
.110	.733	.265	1.767	.420	2.800
.115	.767	.270	1.800	.425	2.833
.120	.800	.275	1.833	.430	2.867
.125	.833	.280	1.867	.435	2.900
.130	.867	.285	1.900	.440	2.933
.135	.900	.290	1.933	.445	2.967
.140	.933	.295	1.967	.450	3.000
.145	.967	.300	2.000		
.150	1.000	.305	2.033		

The practical application of this method, using this chart, will be demonstrated by the following example:

A sensitometric strip (exposure factor $\sqrt{2}$), the gamma value of which has to be determined is read in the densitometer, showing the following densities:

1 .9
2 .14

3 .22
4 .33
5 .49
6 .71
7 .99
8 1.27
9 1.56
10 1.79
11 2.05

Finding Gamma

This example refers to positive film and positive development. As indicated by the two separating lines, the density values below .70 and above 1.80 are excluded, so as to be absolutely safe in considering only the straight part of the curve for the determination of gamma.

To find the gamma we deduct first the lowest density above .70 (in this case .71) from the highest density below 1.80 (in this case 1.79) and

divide this figure (1.08) by the number of the corresponding exposure steps (4). The resulting figure (.27) represents the average density increase for one exposure step.

$$1.79 - .71 = 1.08 \div 4 = .27.$$

In the chart we look up this figure in the left column and will find across in the right column the corresponding gamma value.

For other films or different developers with considerably lower gamma

the density values, which limit the straight line part, have of course to be changed correspondingly, which in any case can be done easily by carefully examining the curve material from former gamma tests, filed in each laboratory.

This method claims the principal advantage of avoiding arbitrary interpolation in drawing the gamma tangential line, and besides this requires decidedly less time in comparison with the drawing method.

Felix Schoedsack Home from India

AFTER an absence from the United States of six months as a member of his brother's expedition to India, Felix Schoedsack is home again in Los Angeles. The party was engaged in making exteriors for Paramount's "The Lives of a Bengal Lancer."

Departing from San Francisco July 10 last the expedition traveled 10,000 miles by water to Calcutta and then by railroad another 1500 miles north to the region of Khyber Pass in the northwest frontier province. Singularly enough the latitude of this bit of country, famous for its belligerent natives, is practically the same as that of Southern California.

In the interest of comfort and efficiency it was decided at Peshawar to charter a tourist car with luggage van attached. The outfit could be sidetracked at stations and thereby avoid the continual packing and unpacking.

Peshawar was found to be an interesting spot, one with a recent history as well as traditions and legends. It is hardly a year since ten thousand untamed Afridis dropped down from the hills that line Khyber Pass and practically laid siege to the town. It was four months before the tourists finally were driven back to their homes.



Felix Schoedsack
Home from India bringing the accompanying photographs of Afridi types

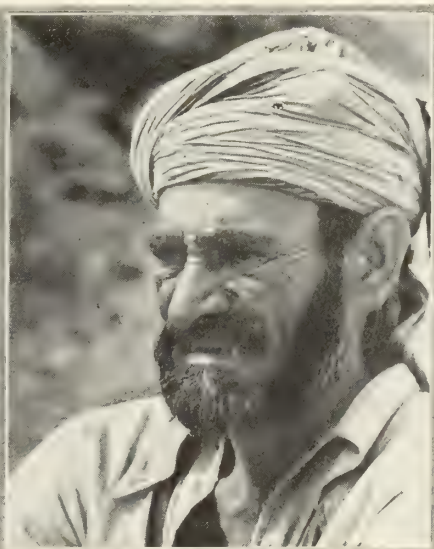
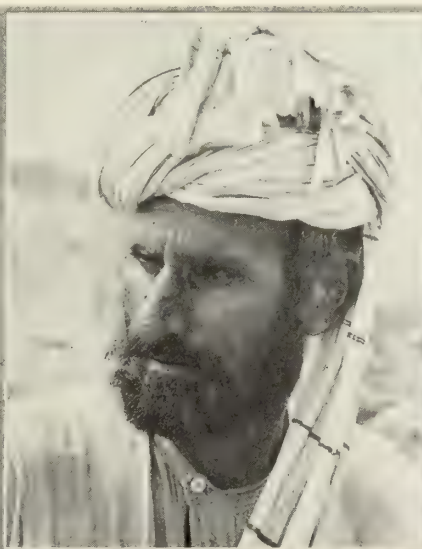
While waiting for the weather to moderate to permit working in Khyber, where last summer as in Los Angeles the temperature was rarely high, the expedition moved into Kohat, about the centre of the Northwest Frontier Province.

What only the large scale British military maps shows is the series of odd-shaped areas known as Tribal Territories situated on the line of what in the smaller scaled maps appears to be the Afghan-Indian frontier or boundary. These independent areas are inhabited by the fierce Afridis, Mahsuds and Waziris.

In these areas are reported to be 50,000 rifles, and the men behind these weapons stand off the British and Afghans year after year. Feuds between tribes and villages and even families are the usual and not the unusual thing. Then again, like some Americans, they are "ag'in the government," regardless of what its source of authority may be.

Difficulties placed on the tribesmen securing rifles has caused these natural fighters to enter the manufacturing field. Through good luck and by a bit of diplomacy it was made possible for the Americans to photograph one of these factories in operation in Kohat Pass.

It is in this Pass that most of the



Types of Afridi hillmen from the northwest border of India

native rifles are made. Nearly every village makes a few of the parts and some make complete rifles. The remarkable thing is that, although everything is done by hand or with the crudest machinery, a man still may buy a barrel in one village, a breech mechanism in another, and the remainder of the gun in a third. Although evidently there are no standard gauges nor fine measurements

used they can all be assembled into an accurate and serviceable rifle.

A good specimen of rifle costs about 100 rupees, or \$30. Prior to the depression it had been three times as expensive. However, the factory employed 300 men, all busily working and turning out about 30 rifles a week.

Naturally the British are not too pleased with all these doings, but they can do nothing about it except to try

to prevent substitutions of native-made rifles for genuine ones among the frontier police and to guard carefully all ammunition and spare parts against theft.

Mr. Schoedsack, who is one of the pioneers in the crusade for the use of smaller still cameras on location, brought back many films that were exposed in his Leica. The six Afridi types shown in this story were so photographed.

Durholz Describes His Novel Lens

THE persistent demands upon motion picture production for novelty of effects and broader methods of story-telling have necessarily instituted rapid and revolutionary developments in technique, writes Otto Durholz, inventor of the Zoom lens. The former rule of a stationary camera has given place to the more independent idea of a constant change in the point of view and increase and decrease of picture angles.

This new condition has called for greater ingenuity on the part of the cameraman and new technical expedients to meet the evolutionary demands.

The motion picture camera is now placed upon a truck (the so-called dolly), cranes, tier stacks, etc. The adoption of the mobile camera was designed not only for unique effects but to simplify the editing by providing for rapid transitions from long shot to close-up and vice versa; swinging from one set-up through a series of angles without having to cut the film.

It readily may be seen that such operations require a change of focus to take care of the continual change of plane. This is necessitated by the limits of the lens which follows an optical law that restricts its focal range—or depth of focus—to the size of its working aperture. This depth of focus is further influenced—or de-

creased—in proportion to the nearness of the object focused upon.

In exterior work the abundance of natural light permits of reducing the aperture, thereby increasing the focal field, but the awkwardness is aggravated in the studio, where the limits of artificial light demand the full aperture or at least F 3.5.

The difficulties are further extended by the requirements of the sound department—the cumbersome blimps and their uncertain devices for the change of focus which frequently require camera rehearsals.

It is evident, then, what great advantages would result from a lens that will permit of a rapid transition from long shots to extreme close-ups and automatically maintain focus from 160 mm. to 40 mm. or vice versa.

The new Durholz "zoom" lens, as described by its inventor, is designed to fill the needs of these new conditions. Below are set forth some of its features.

Ten seconds set up—The lens is applicable to any standard camera now in use. It slips on the Mitchell type cup mount without the use of any tools.

Construction—It is rugged and simple in construction, is all metal, weighs under 5½ pounds, and is 11 inches long. No kit of supplementary lenses is necessary and other lenses need not be stripped from the turret. It is easily carried and requires no

auxiliary tripod parts or counterbalancing of friction head.

Optical features—It compares favorably with single purpose lenses as to color and distortion. It gives the effect of a smooth approach without the intrusion of mechanical irregularities. The image increases correctly from start to finish without the cameraman having to change the rate of control. Automatic sunshading is provided to meet the varying position of the elements of the lens.

Range of focus—From long shots to close-ups it maintains focus from 160 mm. to 40 mm. and in any desired footage from 2 feet upward. With the new sound aperture the range may be increased to 37 mm. The adjustment of the focal point is accurate to 1-100 part of a millimeter and the initial focus is maintained throughout the period of travel. It is fully focusable from infinity to 3 feet. Speed is compensated at F8, full range and F 5.6, triple range.

Mechanical features—Its drive permits of rapid and prolonged zooming as it is easily accessible to the cameraman. For prolonged shifting a crank is provided which slips on to the camera sunshade arm.

"The development of the lens represents a cameraman's point of view combined with an original, scientific study of the basic principles involved," declares Mr. Durholz.



Types of Afridi hillmen from the northwest border of India, photographed by Felix Schoedsack

WHAT DOES YOUR PUBLIC KNOW ABOUT RAW FILM?

NOTHING, perhaps. Yet, whether they're aware of it or not, people are profoundly influenced by the *photographic quality* which that film gives or does not give them on the screen. It may mean all the difference between a picture that goes its quiet, unprofitable way and one that becomes the talk of the town.

There's no need, these days, to run the risk of sacrificing photographic quality. Eastman Gray-backed Super-sensitive Negative, with its unmatched qualities and its never-failing uniformity, costs no more than other films, yet it helps substantially to head the picture for success. Wise the cameraman who uses it...lucky the exhibitor who runs prints made from it!

EASTMAN KODAK COMPANY

J. E. Brulatour, Inc., Distributors
New York Chicago Hollywood

Roderick Giles



Noise Ketcher

As told by
Fred A. (Red) Felbinger

To the
Sassiety Reporter

CHAPTER V

THE QUEEN! The Queen!" All the big sheets is full of pitchers of her royal highness, or what you calls her, Rosalia of Asthmania, arriving in America with her dear daughter for a extended trip, which is a high-class publicity stunt, so's she kin git Uncle Sam to help pay off the war debt. So all the newsreelers is down to the boat to git plenty yards of gab from the high power lady.

But she won't talk.

So when her royal nibs decides she is gonna take in St. Louis as a side trip the wrong number machine jingles in the Windy City bureau of Screen Digest and Pat McCarthy, ace lense sniper, gits sailin orders for St. Louey.

Also to git some royal dialogue from Mrs. Almighty.

So Mac tells his not so ace noise collector, Roderick Giles, to follow on the morrow with the noise truck while he dashes ahead to sell the royal one on why mebbe she should ooze him several yards of speech on to his celuloid.

So while the queen is rollin on royal cushions to St. Louey little Princess Exnayia is takin a couple side trips on her own through the Middle West in the royal chariot, a high power straight eight juggernaut, with a good lookin G. man actin as chauffer.

Misses Gertie

Little Exnayia is one of them cuddly babes, but the chauffer bein a guy what likes the job don't give her a tumble . . . especially since Exnayia is kina enjoyin being away from the royal mamma.

So the next day Rod is rollin along the highway, St. Louey bound . . .

The Kid Himself

with the two bottles of giggle water on the seat beside him that Mac tole him bring along for him. Also Rod is kinda got a thumpin around his heart because he ain't on the in with Gertie any more since Mac chased her back to N. Y.

All of a sudden comin around a curve Rod sees one swell looker of a frail beside a high power gas burner givin him the "go in south" sign, so he stops on dime to listen to reason.

Well, Princess Exnayia is tryin to make the royal banquet in time so's mama won't give her royal hell for bein late, and besides it serves the chauffer right to have the royal engine go dead, especially since he ain't given her a tumble and let her have a little fun stoppin at some of the places she wants to see.

So she decides she is gonna flag down the next yap what rolls along and go on her own.

Our hero don't know he's on the make by a real princess. . . Well, the chauffer kinda gives Roddy the double O and right away figgers the little gal is safe with him, and evrythin seems double jake when he finds Rod is gonna go right through to St. Louey . . . so he don't crack to Rod who his pick-up is.

Rod is givin the ole truck the gun . . . about 25 miles a hour and figgerin the gal is sure a looker . . . and evry few minutes he sneaks another eye full . . . and he kinda wonders how he gits so much "it" to draw such nice lookers. . . Then he thinks of Gertie.

"Well, this one is better!" Besides serves Gertie right for givin him the

go-by so quick! . . . and all of a sudden Roddy figgers maybe he better say sumpin!

Giggle Water

So he starts about baseball . . . but the gal jest kinda grins and dont open up yet. . . Well, Roddy figgers she's a tough one to git in with . . . so he starts on the weather. . . Well, its a fine day all right with her. . . But Rod don't know the follow up on the weather starter . . . so he drives along silent like wonderin if he's gonna git a date out of this babe when they hits St. Louey.

Exnayia is sittin there thinkin maybe this is a break for a little fun, even with this dopey lookin truck driver. Finally she wonders what's in the package in the seat . . . so she ups and axes Roddy if maybe she should hold the package on her lap in case its got sumpin breakable in it.

"Oh, jest a couple bottles of giggle water for Mac!" says Rod . . . but he sees the frail don't savvy, so he explains:

"Mac is my cameraman, I'm a soundman, and the bottles are gin for Mac."

So Exnayia, back in the homeland of Asthmania, having heard about our noble experiment, figgers this must be some of the daffy fluid the Yanks is consuming . . . also she sees a chanst to find out what its like . . . so she ups and asks Rod:

"How about one?" So Rod and Exnayia have one. . . The Princess makes one of them rubber faces when she tastes it, but she kinder goes for it. . . So after a couple they git a little chummier . . . finally Rod puts this one to her:

"Say, you ain't from the Bronx, is you?"

"Bronx? I don't know where the Bronx is!"

"Well, I thought maybe you was, by your drawl," says Roddy. "My name's Roddy, Roddy Giles! what's yours?"

Ferris Wheel for Her

"Oh! er, I'm Mary Smith!" . . . and the Princess figgers she ain't had so much fun since she saw the last revolution fail back home.

Then they have a couple more sniffers and Exnayia finds all about how interestin Rod's profession of ketchin noise for dumb button pushers is . . . and jest about this time they is nearing a country fair and the Princess makes the pass about stoppin and trying the ferris wheel and the other rides.

It seems that there is a bunch of news photogs there makin a politician what is makin a speech to the hay-



Right there on Page 1 is Roddy, bareback riding on a merry go round with Princess Exnayia, in a four-column cut.

shakers, and right away they spots who Rod's girl friend is, but they don't crack. They jest steals all kinds of shots of the two on the rides, figgerin this must be a swell scoop for the Queen's royal temper in the A.M.

So they gets the lowdown on Rod from the name on the truck and the license plates and they blows. . . . Down at St. Louey Mac has got his lights all set in the banquet hall, but is reminded by several important birds wearin yards of gold braid maybe he can't shoot unless the Queen says Okeh.

They also tells him he's got to wear soup and fish to git in. . . . Well, he right away gits the waiter's uniform and one for Roddy, and about the time he finishes he goes to work gittin wrinkles on where Rod is . . . shoulda been here long ago . . . and about this time Rod is on fire over the new find . . . he's gittin around the point of tryin a little neckin, and makes a stab at it.

Daffy Princess

Exnayia figgers why not . . . the baboon is better lookin than some of them silly bald eggs with the monocles back home . . . which jest goes to prove what bum stuff we drinks nowadays . . . even makes Princesses daffy the first time they tries it. . . . So Rod gits fisheyed lookin at Exnayia and don't see a curve come up and spill the truck into a ditch . . . for a ten yard loss . . . and a two hour penalty on the march to the goal.

Exnayia is enjoyin one swell attack of giggles while a farmer with a team of horses helps Rod git the truck back on the road . . . and when the Queen files in the banquet room Mac is standin by the old groan box all decked up like a high class undertaker and he is cussin out his minus dial twister plenty.

Also he figgers he better shoot it silent anyhow. . . . So when he has the grips turn on the lights the Queen says: "Save em!" in royal emphasis . . . and jest as this happens Rod rolls up to the hotel with the Princess and the dirty ole truck and Rod dashes for the door in his dirty knickers with his amplifier and mike and cables on one arm and Princess Exnayia (which is still Mary Smith to him) on the other.

At the door a couple high class gold braid bouncers nail 'em, but the Princess spies a G. man on the royal party and says to give Roddy the go sign . . . and the G. man figgers maybe the Princess better pass up the feed and dash up for a shower or sumpin refreshin upstairs.

This is jest the time the Queen is puttin down the royal heel on Mac shootin . . . so the Princess standin in the doorway hearin the ole lady goin off on the no publicity figgers maybe she ought to give Rod a break for the swell slummin party he gave her.

Yankee Laff Soup

So she sends up a note to the royal mamma tellin her she is full of Yankee laff soup and if mamma don't say okeh on the movies she is gonna bust in and spoil the whole shindig on mamma.



"Holy Smokes! Mary Brown—with the Queen!"

Well the Queen gets one of them royal complexions . . . purple . . . when she reads it . . . but she kinda figgers since dear little Exnayia is a chip of the ole block . . . on the female side of the fambly . . . that maybe after all she is gonna spill a gold filled mouthfull into the talkie mike.

So Mac stands there shootin the story and wonderin how that dumb noise ketcher got into the joint in that dirty get up . . . also he knows evry time he gits a wiff of Rod's breath from fifteen feet away he's in for a short measure on his two bottles injay.

After the affair is over Mac tosses Roddy under a cold shower in his full get up figgerin the clothes need the wettin as much as Roddy anyhow, and then he calls it a day. . . . The next mornin Mac reads the mornin sheets in bed and he gets a awful fit of the snickers. . . . Right there on Page 1 is Roddy horseback ridin on a merry go round with Princess Exnayia in a four column cut . . . so Mac looks over at the Princess's jester still poundin the winks, and he figgers maybe he better keep today's papers away from his dial twister.

A couple hours later Roddy gits out in front of the hotel for a little air to kill the pressure on his bean when he spies a whole mess of bodyguard takin the Queen and the Princess out through the door.

Rod Gets the Shakes

"Holy smokes! Mary Smith with the Queen!" thinks Rod, and jest then she looks toward him and he waves howdy, but Rod's "Mary Smith" turns up her nose enuf to scrape the ceilin

of the hotel canopy as only a royal nose kin lift up.

Well, Rod is all balled up, and as he walks back in the hotel a page gives him a dime's worth of publicity in the lobby . . . so he pays the dime and the page hands him two wires.

Well, Roddy gits the shakes as he figgers the only time he would git a wire wood be for the sad news he wuz out . . . maybe Mac reported he showed up bleary-eyed . . . the lousy old button pusher . . . so he opens No. 1:

"Congratulations Stop Know we got the Queen's talk through your excellent contact with Princess Exnayia Stop Wonderful work young man How did you do it Stop Walters Editor." Roddy is dumfounded . . . then no. 2 wire:

"Just saw your mug in mornin New York papers playin wet nurse to Princess Stop Listen bozo if you want to know where you stand on my love for you maybe you better git back on one of those horses on that merry go round and keep on ridin it Stop As for your little Gertie its ridin with the first sugar I finds with a straight eight from now on Stop And I thought if a gal was a princess she could be particular Stop Your own Gertie."

Roddy had to read this one twice to ketch on . . . he wuz right the first time, only he missed the word "collect." . . . And Roddy decided there ain't no good comes nohow gittin mixed up with wimmin, and he wuz through with 'em.

(To be continued)

'Twas Always Like That in This Man Dominated World

From Don Eddy's Publicity

HEAVEN may have its rewards for good wives who land their husbands in the movies, but Hawaii's "earthly paradise" is no heaven to Mrs. N. K. Pakuii. She introduced her husband to King Vidor

while the director was in Honolulu with an RKO company making scenes for "The Bird of Paradise."

Pakuii got the job of king in the picture, thanks to the Missus. and then "went Hollywood" with a bang.

When the company arrived in Hollywood, Pakuii was with it for a few interior scenes, minus the Missus.

We ask you, Is that Justice?

Producers and Cameramen Agree to Lead Way to Greater Peace

Harry Burns in Hollywood Filmograph

THE two-year arrangement recently completed between the cameramen and producers seems to satisfy all concerned. Happily the spirit of give and take actuated both sides, and there remains no trace of impending disturbance in the ranks of picture workers. Hollywood Filmograph takes this opportunity to congratulate the representatives of both the producers and the cameramen for their very evident desire to bring about complete peace in the industry.

There is evidence that the organized cameramen fully realize their unquestionably strong position in the triumvirate composed of labor, producers and capital. As an important unit of organized labor, the cameramen give every indication of a full sense of their responsibility. The men who acted as spokesmen for the cameramen are to be highly commended for their excellent conduct throughout the entire proceedings. They are a credit to organized labor.

Hollywood has been treated to a new kind of spectacle: the spectacle of organized workers, aware of the timidity of capital in the face of impending labor disputes; fully conscious of their power to close the coffers of financiers by aggravating their opponents into frenzied warfare against unionism; in plain words, create trouble for all concerned, calmly and fairly meeting the producers in honest debate, making all reasonable concessions, paying the way to enduring peace for all concerned. Briefly, the leaders of the organized cameramen upheld all the best traditions of organized labor.

The new aspect in the matter of relations between Hollywood producers and picture workers is that presented by the entrance into the motion picture field of organized capital, representing the biggest financial institutions in the country.

This third, new member of the triumvirate is the nerve center of the entire motion picture industry. Its reactions to dissatisfaction in the ranks of organized labor are instantaneous and destructive. At the first slightest sign of impending labor trouble organized capital closes its coffers and awaits the outcome. Money will not invade a field threatened with

labor trouble. The producers know this. Organized labor knows it. When they started the recent conferences with the producers the Hollywood cameramen knew it. Thinking only of their followers and the interests of the men employing them, the leaders of the cameramen made no attempt to use the lethal weapon placed in their hands the day Big Business entered the movie field.

This new situation in Hollywood the producers must seriously ponder in all their dealings with organized labor. Their bankers, the big financiers who advance the loans for their annual programs, will not loan money to men at odds with organized labor. Their position thus immeasurably strengthened, it is a pleasure to record that the unionized workers of Hollywood have acquitted themselves in a manner leaving no doubt about their fair-mindedness.

Again we congratulate all concerned.

Our industry's men behind the guns come forward with a desire to help ease the sense of depression by a vol-

unteer cut of 10 per cent in their salaries, within the limitations of the standard scale, for the period of one year.

Various members questioned are unanimous in their assurance that this move was more beneficial to the cameramen than to the producers with whom they have been arbitrating for the past ninety days.

The producers tried to effect a complete abolition of the "classification" clause, and asked for a 60 per cent cut in salaries. The cameramen did not think that those demands were entirely fair, so they gathered together such artists from their ranks as Jackson Rose, Arthur Edeson, Charles Rosher, Hal Mohr, Archie Stout, John F. Seitz, Oliver T. Marsh and elected to pay a visit to the executive secretary of the producers' association, Jack Gain, with their humble desire to "let's talk it over." After ninety days, during which there were insinuations of trick and general discomfort within the industry, a mutual agreement decided that from March 14, and for the period of one year, and without disturbing the present contract, that the cameramen would rebate to the producers the sum of 10 per cent of the scale salaries. This agreement, it was said, did not affect cameramen holding individual contracts with the studios.

Bell and Howell Will Celebrate Its Twenty-Fifth Anniversary in April

WHEN in 1907 the Bell and Howell Company was founded in Chicago by Albert S. Howell and Donald J. Bell each and every producer was following his own whim insofar as size and perforation of film were concerned. Plots were simple, and about the only thing to be said for the motion pictures of the day was that they showed motion.

Bell and Howell has set many standards for the industry by designing machinery of quality.

From the very first Mr. Howell saw the need for standardizing the width and perforations of film. The multiplicity of film types in use made the distribution of finished pictures difficult and severely limited. The situation was little less than chaotic. With the need for uniformity always in mind, Bell and Howell built but one type of equipment—that for handling

35 mm. film, which they considered the correct theatrical size, with what they considered the most suitable perforation.

Although repeatedly asked to build equipment for special size film with various perforations, the company held steadfastly to its purpose. The 35 mm. film became, largely for this reason, standard for the industry.

In 1907-8-9 the new company designed and built perforating machines, film printing machines and motion picture cameras—all for 35 mm. film. Thus the producer could accomplish results and effects which added tremendously to the interest and acceptability of pictures.

In 1917 Mr. Bell's interest was purchased by J. H. McNabb, who at the time was general manager of the company. With him as associates came R. J. Kittredge and C. A. Ziebarth, the latter now secretary of the company. Today Mr. McNabb is president and Mr. Howell vice president.

Searching for larger markets the company saw the great appeal that amateur or home movies would make to the general public. By 1926 the worldwide acceptance of the Filmo camera and projector for amateur use had reached such proportions that the company had constructed a new building, increasing its factory and office space many times. By 1929 more than 1200 employees were associated with the organization.



Home of the Night Winds—By Robert C. Bruce in "Camera Secrets of Hollywood"

Eastman's Death Ends Life Rich in Material and Cultural Achievement

By CLARA M. SAWDON

THE passing of George Eastman marks the reduction by one more of that small band of great industrial and inventive captains whose work will make the closing of the nineteenth and the beginning of the twentieth century one of the famed periods in the world's history of material and cultural progress.

Tracing Eastman's history we find he had to leave school at the age of fourteen years to become a wage earner. He experienced poverty and hated it enough to plan and save to escape from it. After twelve years of uninteresting drudgery he had accumulated \$5000 which financed his entrance into what became his life work.

A vacation trip in the 70s acquainted him with the hardships and thrills of an amateur photographer of that day. Intensive study and research carried on nights after his regular working day was over resulted in his mother's kitchen becoming the first Kodak Research Laboratory.

The initial invention was that of the dry plate with other developments in photographic paper and film until the first Kodak was produced in 1888. The slogan, "You press the button: we do the rest," became known all over the world and was paraphrased everywhere.

When prosperity and outstanding success arrived, Eastman proceeded to mine the gold that can be taken from leisure hours. Good music, good books, the theatre, the fun and joy of outdoor life and sports were as industriously studied and followed as photography had been earlier.

Indicative of the rich returns from his policies regarding work and leisure is one of his philosophies to the effect that "What we do in our working hours determines what we have in this world; what we do in our play hours determines what we are."

Rochester has many reasons for remembering George Eastman. The Eastman School of Music, the Eastman Theater and the Rochester American Opera Company are among his contributions to the cultural growth of his community.

Honesty was Eastman's most outstanding characteristic. Few rich men could or would be so frankly honest about endowments and benefactions as he. Of them he brought out the fact that a rich man does not give away money; he simply distributes money that he cannot personally use. However, Eastman did not consider his responsibility ended when he supplied the money for an institution or enterprise.

He realized that the same foresight which had been useful in accumulating the money could be useful also to the beneficiary in formulating a plan whereby the greatest good to the greatest number could be accom-

plished with it. In his philanthropies as in his business, Eastman realized the responsibilities of leadership and accepted them because next to honesty his most marked characteristic was thoroughness.

There was no glorification of work in his code. His vision enabled him to appreciate that a balanced life must include the ability to be industrious and at the same time know how to make recreation profitable in cultural growth. He realized that unfruitful leisure is one of our great social problems which is going to demand serious attention from men capable of leadership. He personally had many leisure hours, but never any idle hours, for the thing he most

abhorred was waste of any kind, especially that of time.

Having this ability to pack twenty-four hours of living into each day could not fail to develop an exceptional individual. His life is a rich contribution to the world. Not only did he establish and conduct one of the world's greatest enterprises, acquire an enormous personal fortune, the greater part of which he distributed in a way to make it permanently useful, but he has awakened thousands to the beauty of music, literature and all the cultural arts which he found and enjoyed in his later years.

Just as it can be said of few national leaders that they were able to be great both in peace and war, so do few men of great wealth succeed in being great both in industry and leisure. George Eastman is a rare exception of a man able to achieve greatness in this dual capacity. Seemingly there was only one thing he could not do—he could not idle.



George Eastman

Cameramen Confirm Contract with Producers for Two Years

THERE was an open meeting of the International Photographers on the evening of March 13. So many of the members responded to the call that the spacious assembly hall of the Knights of Columbus in Hollywood practically was filled. The session was called in order that the membership might record its decision on the agreement reached by the cameramen and producers in the matter of wage scale.

The conferences preceding the agreement covered approximately ten weeks.

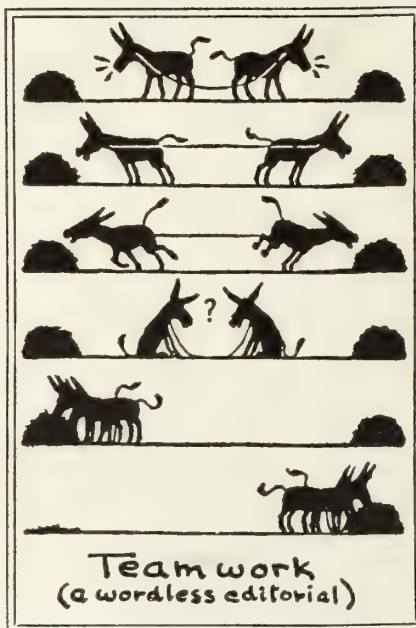
The meeting of the membership to pass on the result of those ten weeks' sessions was called to order at 8:25 and was formally adjourned at 9:40—or one hour and a quarter in duration. The pact was approved.

That these sessions were extended over so long a period hardly can be ascribed to any act of the cameramen. The committee representing them went into the meetings early in the new year with practically empty hands. They were not burdened with requests or "demands," as the old-fashioned reporters would express the situation.

THE impressive battery of councillors for the producers, however, was in a different mood. The agreement under which the cameramen for more than three years have been operating had been subjected to a microscopical examination by these councillors, some of them exceedingly expert in their qualifications for so dissecting.

One there was, for instance, who years ago had been an executive in a trades union and whose experience so gained had been for several years in the service of the producers.

Then in the background was the potential figure of the former international union executive whose resignation from his high position singularly enough coincided with the opening of the wage conferences between



From "Teamwork and Cameramen," printed in *International Photographer*, February, 1931, courtesy of Foreign Service V. F. W.

the producers and the studio crafts.

IT IS likely a search of the world's history of trades unionism will reveal no parallel remote or close to the action of this general on the eve of a major engagement climbing out of his army's trenches and slipping across No Man's Land into the camp of what to many men motivated by different views of ethics must have been looked upon as the enemy.

A generation ago an English statesman referred to the attitude of France toward his own country as one of a "policy of pinpricks." The photographers' conference committee, incidentally composed of some of the greatest camera artists in the world, in combating the ingeniously contrived obstacles continually raised in front of them understood quite well the meaning of Joe Chamberlain's rather pointed phraseology.

The obstacles, or the pinpricks, hardly could have been conceived by a man whose train-

ing had been that of a seaman, for instance.

HOWEVER, all's well that ends well. The cameramen are prepared in good faith, in the future as in the past, to respect the bond entered into—which is that for two years with the added classification of loader, representing the bottom of the ladder, there will be no change in the present pay or working conditions with the important exception that for one year beginning March 14 there will be a rebate of 10 per cent in pay, the remission covering all ranks.

The meeting on the evening of March 13 at Columbus Hall was well worth attending. It was a demonstration of the cameramen's solidarity, if the Socialists will permit us to borrow the most impressive word in their wide-spreading vocabulary.

It was a demonstration of entire confidence in intelligent leadership, a leadership based not on repression either benevolent or violent but rather on full parliamentary opportunity for interrogation and for exposition of opposing views.

It is a singular thing that while there may have been eight, possibly ten, negative hands among all the hundreds raised when the final vote was recorded, there was no vocal opposition to the agreement as presented.

Those who are experienced in the ways of trades unions under similar circumstances know such action in itself was a marked compliment to the quality of leadership that had represented the professional motion picture cameramen of the west coast:

In which event under most exasperating circumstances a committee armed with a strike order resting in the pocket of its chairman achieved through patience and diplomacy a peaceful solution of a situation fraught with hazard to the economic welfare of many thousands of persons.

G. B.



Cream o' th' Stills



Bert Longworth shows us a shot as the electrician sees it—a scene for "Bride of the Regiment," photographed in color, with Vivienne Segal and Allan Prior in foreground



Cream o' th' Stills



*In Batavia,
Java, in the
Dutch East Indies,
Bob Bronner
catches a
picturesque
canal setting*



*Other than that
this picture
was photographed
near the
Grand Canyon
Ralph E. Yarger
sayeth not—but
it well might be
of the original
Table Mountain*



Cream o' th' Stills



This typical Hollywood picture, with its slanting palm branches so strong in resemblance to the framework of a suspension bridge, was shot by Maurice Kains from the Japanese Gardens



Here is the atmosphere of the impending storm on the desert, caught by Les Rowley—where a young river soon will be flowing through the immediate foreground



Cream o' th' Stills



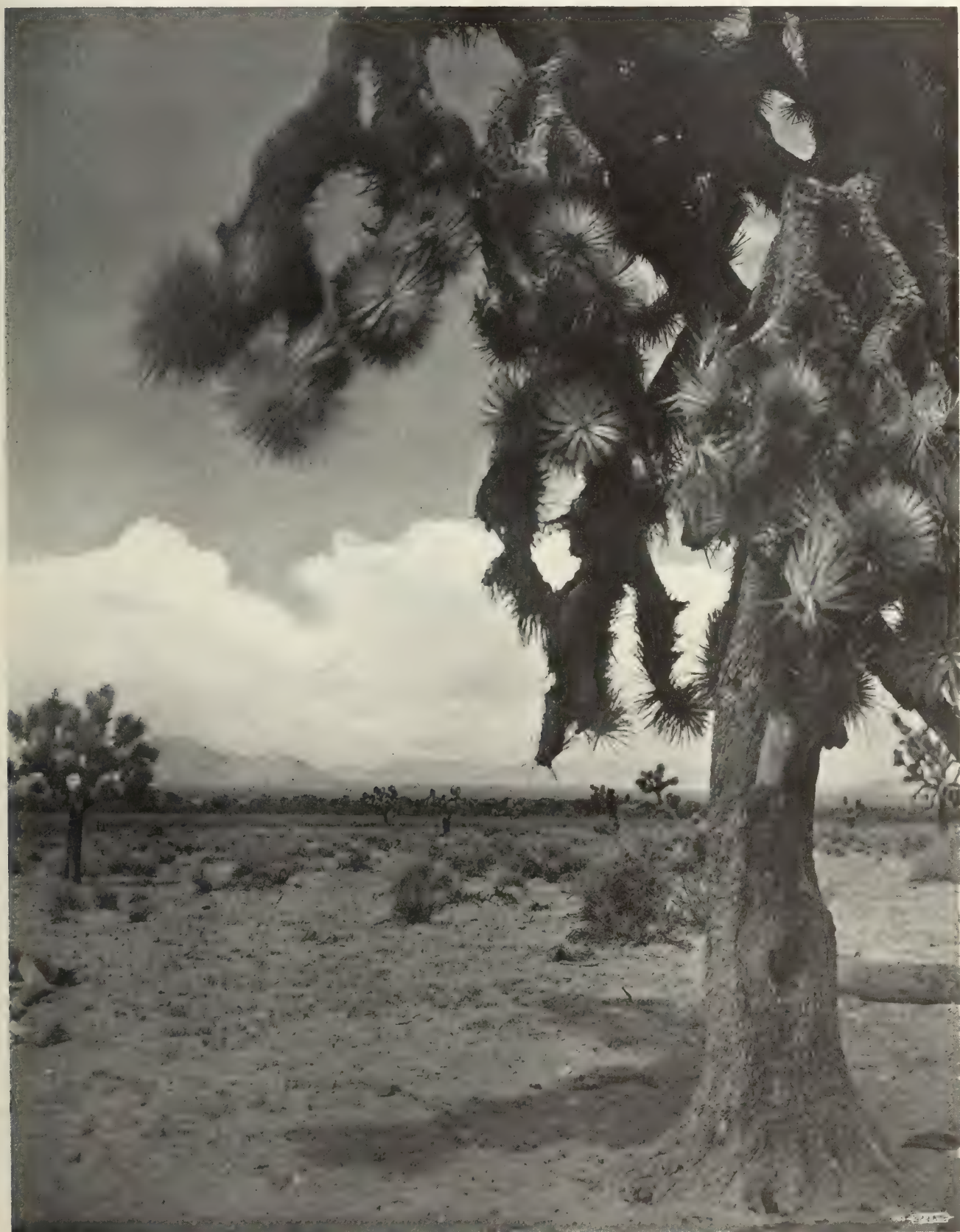
*Three forms of clouds taken from near
Victorville, California*

*The desert is a canvas
Whereon the gods paint
With magic colors,
Day by day.*

*Photo by Emmett Schoenbaum
Verse by Berenice M. Conner*



Cream o' th' Stills



*Location same as on
opposite page*

*Under their brushstrokes
Swift and clean
They make of reality
An enchanted dream.*

*Photo by Emmett Schoenbaum
Verse by Berenice M. Conner*



Cream o' th' Stills



Here is a memento from the turbulent silent days, of Agnes Ayres in the center, Robert Tobey photographing



Charles A. Marshall and his camera are all set in a Curtiss Hell Diver to take off from the naval airplane carrier Saratoga



Cream o' th' Stills



*In Switzerland
Charles Stumar
with telephoto
lens is shooting
a love scene
in the snow
and in a tree—
not between a
couple of nuts,
but a couple of
frisky squirrels*



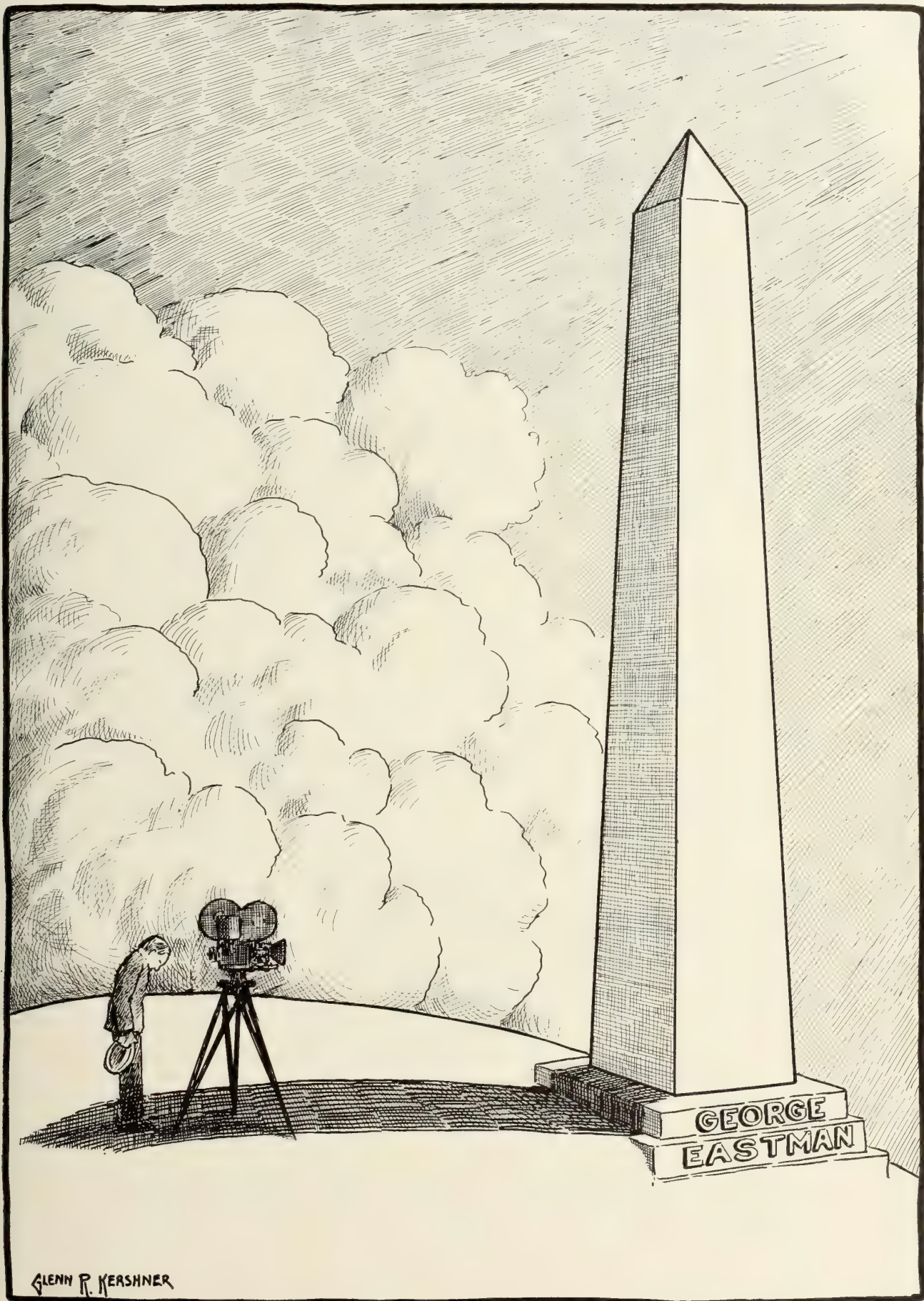
*Here is a set-up
behind a dog team
near Fairbanks,
Alaska—and if it
be not the work of
Will Hudson
will some one
please let us
know? And maybe
he won't*



Cream o' th' Stills



A movie investigation that was not inspired by Senator Brookhart. Nevertheless, it seems to be quite thorough. The surroundings are of a national park, where the center of interest is listed in the vital statistics as a native son. The photograph was exposed by Robert C. Bruce, pioneer motion picture scenic photographer



GLENN R. KERSHNER

Just How the Butt Patch Is Made

Inventor Describes Manner of Operation by Which Sound Film May Be Cut Without Loss of Either Track or Action

By ARTHUR REEVES

THE Butt Patch has been originated since the inception of sound. Of course this procedure of cutting, patching, splicing, etc., is more or less of greater importance to the man who is recording sound-on-film. The main purpose of Butt Patching is to make a patch in the film without the consequent loss of either sound track or action.

There are many motion picture laboratories that are using racks for the developing of film. These racks will hold only a certain amount of film. Hence when a length of film is wound on one of these racks and its capacity is exhausted without using

scissors are made with a guide and pilot pins so that the film may be cut straight across in the darkness of the developing room.

Now that the film is cut straight across as in Figure 2 it becomes necessary to add another length of film (leader) to the piece on the rack. This is done so that we may have a length of film to fasten the main roll to the rack. This is accomplished by fastening to the back (celluloid side) of the film another short piece having on one end a metal film patch. This metal patch holds the films together by the perforations on either side.

The same process is followed with

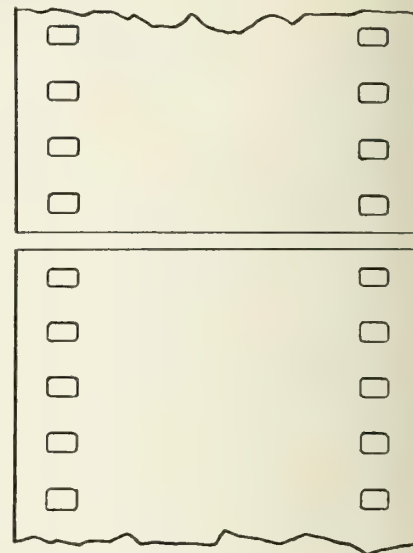


Figure 2

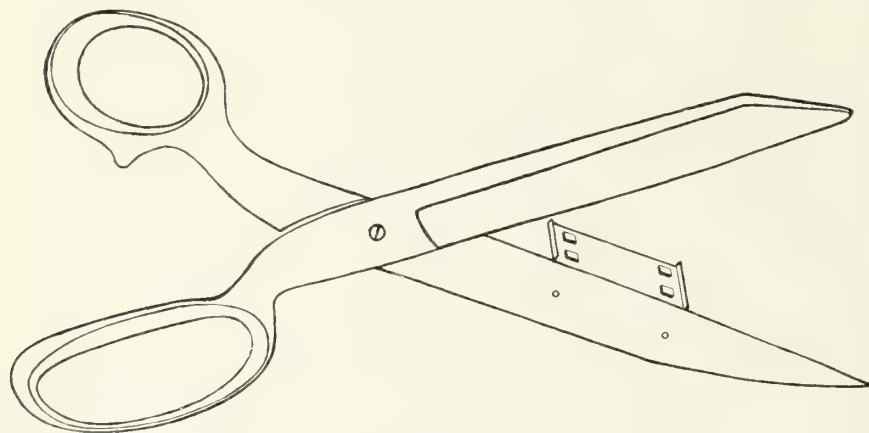


Figure 1

up all of the film in that particular roll, then it becomes necessary to break the film in the action and sound track films. The breaking is accomplished in the following manner:

The film is first wound on to the rack until it is full. Then the film is cut with a pair of scissors. These

the other piece to start it on to the rack. So far this is common laboratory practice.

After the film is dry we make a patch in the two lengths of film to join them together in one continuous roll. These two lengths can be butted together with a patch across their

backs on either a Bell & Howell or Griswold splicer.

Describing Process

The procedure of Butt patching is the same with either machine. For the sake of clarity let us call the films by number so that each piece the more easily may be identified and thus simplify the explanation.

The two lengths of film to be patched together will be called Nos. 1 and 2, and the piece of celluloid (leader) used to make the patch on the back will be called No. 3. See Figure 3.

First we place No. 1 emulsion down on the left side of the splicing ma-

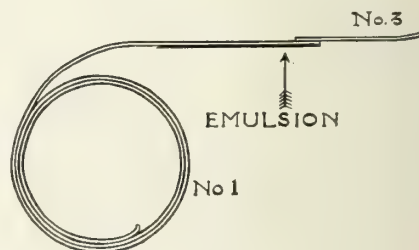


Figure 4

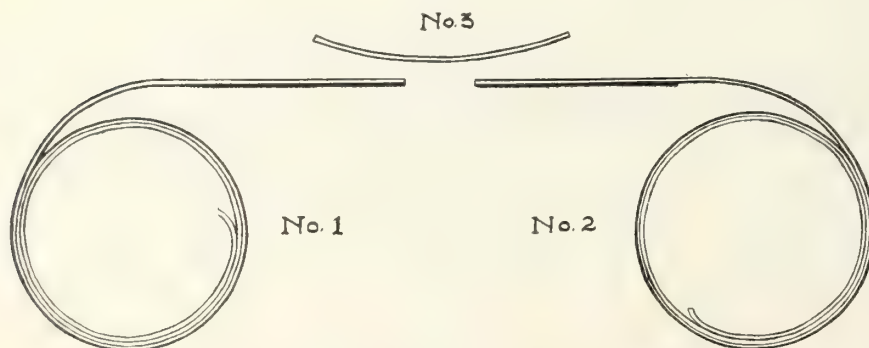


Figure 3

chine so that it will not be cut off when the blade at the right side is lowered. We now place a piece of clear celluloid (leader) film in the right side of the machine and bring the machine down and cement it on the back of piece No. 1. See Figure 4.

We now take this out of the splicing machine (Nos. 1 and 3) and place No. 2 on the right side of the machine, emulsion down as before, so the end does not project beyond the cutting edge. Now place Nos. 1 and 3 in the right side of the machine,

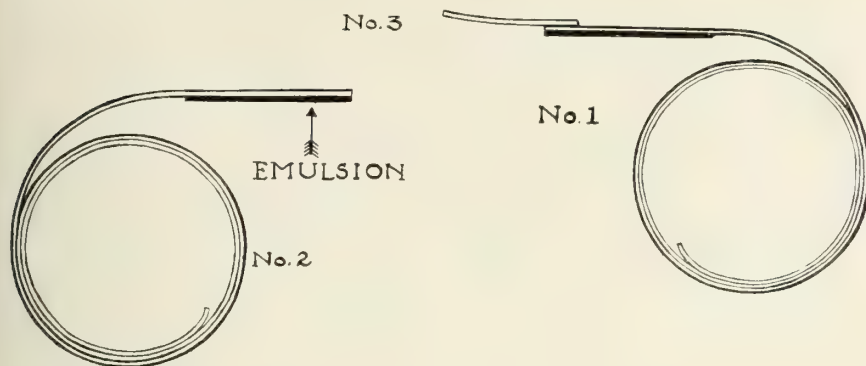


Figure 5

emulsion down. Allow the celluloid part, No. 3, to project so that when the cutting edge cuts it will leave enough film stock to overlap on to No. 2. See Figure 5.

We now have two pieces of film Butted together with another piece across the back, and we have not lost any film from the original length. We have made a Butt Patch, as is shown in Figure 6.

Successful Demonstration of Sound Film on Railways

ACCORDING to a report received from Trade Commissioner George R. Canty at Berlin, Germany, Klangfilm, in cooperation

with the Reichsbahn, successfully has carried through test demonstrations of talking pictures in fast trains



Figure 6

while en route. The new box-apparatus of Klangfilm, which requires very little space, was installed in a railway car and tested in a trial drive with regard to stability, vibration, and quality of reproduction.

It was found the apparatus fully complies with all demands and that there are no difficulties from vibration either on the straight line or in the curves. Outside noises are easily overcome by means of the large reserve of sound power.

Further tests are being prepared that more especially refer to the supply of current and the practical application in various cars.

As soon as the proposed tests have been terminated, it is stated that there will be no technical difficulties to the general introduction of talking picture shows on international trains on the continent.

Now... A motor drive for BELL & HOWELL EYEMO

To the three lens turret head, the seven film speeds, the variable area viewfinder, the permanently built-in auxiliary hand crank, the powerful spring motor, and the fine construction and easy portability which have made Bell & Howell Eyemo Cameras favorites of news-reel men everywhere, has been added another new feature.

Now, Eyemo is offered with a motor drive which gives throughout an entire 100 foot roll of film the uniform 24-frames-a-second speed which is essential when sound is to be "dubbed" in later.

This motor is attached by a simple bracket. Brackets are supplied to mount it on a professional tripod or on the lighter B. & H. All-Metal Tripod. The motor can be



detached at any time to use the camera in the regular way. Or with motor attached, the Eyemo can be held in the hand. The motor can be had to operate on a 12-volt or a 110-volt storage battery and is extremely compact and portable. Especially for airplane and other work of similar character, this new equipment will open up many possibilities. All news-reel men, explorers, and those making commercial sound films, will appreciate its advantages.

BELL & HOWELL CO.

1849 Larchmont Avenue, Chicago; 11 West 42nd Street, New York; 716 North La Brea Avenue, Hollywood; 320 Regent Street, London (B. & H. Co., Ltd.) Established 1907.

Looking In on Just a Few New Ones

SCARFACE

First cameramen, Lee Garmes, L. W. O'Connell; operative cameramen, Warren Lynch, Roy Clark; assistants, Warner Cruze, Charles Bohny; stills, Eugene Kornman; sound, William Snyder.

OUTSHOOTING all of its killer predecessors Howard Hughes' "Scarface" finally is being released to picturegoers. Many obstacles have been raised against it reaching daylight, especially with the title by which eventually it was decided to let it go. If the production outshoots so also in the matter of property does it outdestroy everything hitherto attempted in the way of a gangster film.

As it may be the last of the present cycle of gangster stuff it might be well in the interest of history to have a copy of the picture preserved so that future generations may see the apex of the crime wave marking the twentieth century era of legislative effort at prohibition—at least, as the dramatist saw it at the time.

Those there will be who will insist the picture is overdrawn. If the suggestion be true it will mean simply that the working out of the story has been done on a scale of magnitude perhaps not attained by the events serving as a foundation for the particular sequence.

The screen story was written by Ben Hecht, who has had experience in Chicago, plainly the intended locale of the tale. It was adapted from the book by Armitage Trail. The continuity and dialogue were done by Seton I. Miller, John Lee Mahin and W. R. Burnett.

Under the direction of Howard Hawks, with Richard Rosson codirecting, the cast furnishes some pleasant surprises. One of these to those who know not his work is George Raft as Rinaldo the killer. Another who looms large in the drama is Cesca, interpreted by Ann Dvorak, sister of Tony the Scarface, played by Paul Muni. And Muni is a tower of strength in himself.

A strange conception is that of Poppy, played by Karen Morley, ideally true to type, in her nonchalant, even sluggish interpretation. Boris Karloff is seen as Gaffney, opposition beer baron, and Tully Marshall as the managing editor.

The newspaper slant, however, is given small heed. The same statement is true also of the government and the police. The latter are in evidence, but the main conflict is between opposition gangs. Inez Palange, as the mother of Scarface, does most creditable work.

Possibly the height of the drama is reached in the sequence of brother and sister, as the gangster chides his flirtatious relative. Face slapping



Lee Garmes

By GEORGE BLAISDELL

ends in contrition. Sharing the dramatic honors of this scene is that other where later the gangster kills his former killer because he finds him with his sister. Afterward brother and sister fight back the police while life lasts.

The producer has succeeded in injecting real heart interest into a story of killers.

THE WET PARADE

First cameraman, George Barnes; operative cameraman, Edward Fitzgerald; assistant, Thomas Dowling; stills, James Manatt; sound, Gavin Burns.

WHEN M-G-M produces "The Wet Parade" the importance of the production as a motion picture is subordinate to another factor. It becomes political in a larger sense. The dominating fact is not only the

high political ranking of Louis B. Mayer, head of the studio, but even more than that, his close personal friendship with President Hoover. We are bound to believe that nothing in the way of a motion picture on the prohibition question that is sanctioned by Mr. Mayer will have been issued without consultation with his friend the President, particularly so on the eve of a presidential election.

The subject as shown at the Cinescope theatre in Hollywood runs for two hours. There is not a dull moment in it. Closely as one may follow the story in the effort to substantiate a belief there must be in it somewhere propaganda of some sort the curious will be disappointed. If either a wet or a dry can gather any satisfaction from the subject matter of this picture he will be easily pleased.

The characters are of the extreme type—drunkards or teetotalers—the moderate drinker is not in evidence. One of the several morals that may be drawn from the story is that in the old days a drunkard went to his death with his eyesight possibly intact; under the present regime he may be blinded before he has a chance to meet his death through poison liquor.

The story opens prior to the war, with flashes leading to the close and finally to the stage of prohibition by statute. Among the interesting intervening sequences are those of the campaign for president in 1916 with Hughes and Wilson opposed.

There is a long cast and an exceptionally good one. Topping the list are Walter Huston and Lewis Stone. The latter shows us the drunkard of the old regime, who goes to his death after a lifetime devoted to good liquor; the former, crazy with cheap liquor of the prohibition era, kills his

wife while drunk and goes to prison for life.

Dorothy Jordan portrays Maggie May, the daughter of Roger Chilcote senior, the character played by Stone. She is a staunch teetotaler, the result of the tragedy she has witnessed in her own family. It is a charming characterization and a most important one in the story.

Robert Young is Kip, son of Pow Tarleton, played by Huston. He also is a teetotaler for reasons similar to those of the daughter of the Chilcote family. The love interest centers around Young and Miss Jordan. The two meet under distressing circumstances for both. Tragedy attends their courtship and marriage, but nevertheless it is a pretty tale.

Neil Hamilton is Chilcote junior and follows in his father's footsteps in the unrestrained use of liquor. Jimmy Durante is Abe Schilling, undoubtedly designed to portray on the screen the spectacular "revenuer," Izzy Einstein, who in the early days of prohibition made things most uncomfortable for the retailers of liquor. Durante adds materially to the drama and the incidental comedy of the tale.

"The Wet Parade" is one of the more expensively made productions of recent months, its cost being apparent. It was directed by Victor Fleming from John L. Mahin's adaptation of Upton Sinclair's novel.

The picture is bound to be much discussed. Perhaps after all if there be any growl coming it will be from the fanatical dry, as the subject in its unraveling declines to concede that prohibition by statute either is a noble experiment or anything that will reflect credit on the country. The old order is damned plenty, but perhaps, after all, that is nothing to what the production does to things as they are.

GIRL CRAZY

First cameramen, J. Roy Hunt, Edward Cronjager; operative cameramen, Edward Henderson, Russell Metty, Harry Wild, Edwin Pyle; assistants, George Diskant, Harold Wellman, Charles Burke, Willard Barth; stills, Robert Coburn, Fred Hendrickson; sound, Hugh McDowell.

WHEN R-K-O decided on the use of "Girl Crazy" it employed a title really not so crazy as it may sound to the ear attuned to the sexy captions sanctioned by persons in authority still under the delusion that the ways of their immediate intimates are the ways of the world at large rather than merely of that percentage of Hollywood which parallels the same kind in other communities.

So when we read we are to see Bert Wheeler and Robert Woolsey in "Girl Crazy" it is a horse of an entirely



Edwd. Cronjager

different color. We then are pretty sure we are in for a series of laughs instead of only the Lord knows what.

And laughs there really are—a plenty. There is present a reminder of the atmosphere that pervaded "Peach o' Reno." What in the eyes of serious minded and even avaricious Chamber of Commercés must be unadulterated sacrilege the Great West of Romance really is kidded—to the extent that the very bad and wild natives insist on the removal of the hat when the word "west" is mentioned. Not only is the hat removed. It is with great reverence laid across the heart.

Herman Mankiewicz' adaptation of Tim Whelan's screen play has been designated to be nothing but nonsense. With the contributions in added dialogue by Edward Welch and Walter De Leon and the interpretations of Director William Seiter the effort proves to be riotously successful.

Aiding the two chief comedians are Eddie Quillan, Mitzi Green, Kitty Kelly, Arline Judge, Dorothy Lee, Stanley Fields and Brooks Benedict. Right there is a strong cast in itself entirely apart from the headliners.

Fields really is enjoyable as the bad man. Mitzi tries some of her imitations, usually with measurable success. While she imitates Bing Crosby it hardly can be claimed she improves him. The dark mystery of that man's success remains as impenetrable as ever—to some of us.

If you like your fun in musical comedy form, bright, smart, not always painfully ladylike and maybe at times even robust, don't miss "Girl Crazy."

ALIAS THE DOCTOR

First cameraman, Barney McGill; operative cameraman, Kenneth Green; assistant, William Whitley; stills, Mack Elliott; sound, C. Dave Forrest.

ONE of the current pictures well worth seeing is First National's "Alias the Doctor." Featured actually and in the casting is Richard Barthelmess. He gives an excellent performance, part of his work ascribable to an appealing story and part to an inherent ability. No. 4 on the cast is the second of importance in this strong drama, its strength measurably due to the rare intelligence and high acting ability of Lucille LaVerne.



Barney McGill

Matter for wonderment it must be on the part of those even slightly familiar with the identity of men and women who have given the American stage its position: Just what is the method followed in studios in establishing the order of the names in the cast.

There are long hospital scenes, but singularly enough not only do they not pall on the auditor but they markedly contribute to the drama and the

tension of the story. The settings and its terrifying detailed paraphernalia prepare the house for the tense scenes to come. The screen gives credit to Dr. Harry Martin as the technical director of this sequence which in impressive detail and dramatic power outranks anything in its field heretofore observed by the present writer.

Norman Foster has the part of Stephan, the son who illegally performs an operation for which his foster brother "takes the rap." Marian Marsh is the sister of Stephan and engaged to marry Carl, played by Barthelmess.

Houston Branch wrote the adaptation from the play by Emric Foeldes, with Charles Kenyon doing the dialogue. Michael Curtiz directed and Barney McGill photographed—and they both did their stuff one hundred percent.

YOUNG BRIDE

First cameraman, Arthur Miller; operative cameramen, Joseph Biroc, Milton Krasner; assistants, George Diskant, Clarence Slifer; stills, Elwood Bredell; sound, John Trilby.

CONCEIVABLY there may be two reasons why a picturegoer should wittingly sit in on R-K-O's "Young Bride." One might be an act punitive as well as penitential on account of the commission of a measurable sin. Another might be an effort to acquire within the limited space of an hour a rather comprehensive knowledge of the things that should not be done in the writing and making of a motion picture.



Arthur Miller

The everyday picturegoer—the man and woman on whose quarters and half dollars the industry as a whole depends for its dividends—enters the theatre in search of entertainment. One of the aims of entertainment is to lift the person seeking it out of himself, to enable him to forget his own troubles in following the reasonably cheerful existence of the characters placed before him.

Tragedy either of the blood or of the soul is a vital element in the field of fiction visualized or otherwise. Seidom does a dramatist of standing, however, set it down unrelieved, for none better than he knows that under these circumstances the entertainment quality is likely to be diminished.

Heroizing a plain windbag is plain asinity. Here under the guidance of Director William Seiter a young man has been caused to make an ass of himself—an insufferable, stupid, loud-mouthed braggart. We are expected to believe that a girl like Helen Twelvetees will "fall" for him. While in some circumstances the unsophisticated Allie might have done something like this it is unthinkable that the "wise" Maisie interpreted by Arline Judge would have done any such thing.

Eric Linden as the braggart is made to outdo his role in "Are These Our Children?" For his ability to portray the things that are laid in his lap Linden is worthy of a better part. Miss Twelvetees has a role that will add nothing to her reputation.

Cliff Edwards has a good part, that of a wisecracking playboy. Roscoe Ates has a little to do, but does it stutteringly well. Polly Walters is one of the girls, more likable than usual in that she is not required to be the entire sap we are accustomed to associate with her name.

One of the incidents of the production is seeing Blanche Friderici not in her usual part of an ogre but as the benevolently inclined librarian, the friend of Allie.

Garrett Fort wrote the adaptation from Hugh Stange's play. Ralph Murphy and Jane Murphy provided added dialogue.

SYMPHONY OF SIX MILLION

First cameraman, Leo Tover; operative cameramen, Edward Henderson, Russell Metty; assistants, Willard Barth, James Daly, stills, Fred Hendrickson; sound, George Ellis.

THERE are many moving moments in this story by Fanny Hurst of a Jewish family in New York. It opens in the Ghetto, around Cherry street, down on the east side, and with prospects of family prosperity the locale shifts up to West End avenue and then to Park avenue.

The story centers around Felix, older son of the family, who begins his study of medicine in childhood. It shows him at the head of his own clinic, in which his ministrations are given without price where there is no power to pay. Then we see him moved to a well-to-do and then to a wealthy section, with fortune following.

Ricardo Cortez is Felix, whose chief happiness in life is in doing good, in making the most use of his healing skill regardless of the recompense, if any. It is when Magnus, the ambitious brother, prevails upon his mother to suggest to Felix that he move uptown and begin to make money that the happiness wanes.

Irene Dunne is Jessica, the lame girl playmate of Felix's boyhood who later conducts a school on the east side in which blind children are taught to read. It is between the teacher and the physician where runs the romance, interrupted for a period following the migration to wealthier surroundings.

Cortez shines in the benevolent role in which we see him. Miss Dunne has not so much to do prior to the closing scenes, but she bulks large in those—and most effectively.

Gregory Ratoff as Meyer, the Jewish father, and Anna Apfel as the mother supply much of the drama even as they also are responsible for



Leo Tover

more or less of the comedy. For the tale is not all serious.

Although written around a Jewish subject the production will have abundant appeal for men and women of other faiths. Its grip will lie in its broad humanity, in its magnifying of the aim to serve even as it minimizes the craving for gain; in its peek behind the scenes in a home dominated by traditions and customs of one of the world's oldest races; in its idealism rather than in its glorification of mammon. And there will be found a blending of comedy and drama, pathos and tragedy.

Gregory La Cava directs a script adapted by Bernard Schubert, J. Walter Ruben and James Seymour.

ONE HOUR WITH YOU

First cameraman, Victor Milner; operative cameramen, William Mellor, William Rand; assistants, Guy Roe, Lucien Ballard; stills, Bert Longworth; sound, M. M. Paggi.

PARAMOUNT'S picture entitled "One Hour With You" is certain to be the cause of a lot of controversy. There are going to be strong opinions vociferously expressed, especially by those who aim to be the judge of the other man's morals. To kindle a conflagration inside the narrow minded this picture of Maurice Chevalier's is hand-made. Just incidentally it is not alone Chevalier's picture. It is, too, Jeanette MacDonald's in a large way, and Genevieve Tobin's and Roland Young's and Charlie Ruggles'.



Victor Milner

To the man and woman of the world or to those who may walk a comparatively straight path themselves but nevertheless are endowed with sufficient humanity to look with understanding vision on the human slips of others the production will be of rare interest.

More than that, it will qualify as a near great picture—great in its comedy, in its love scenes, in the delicacy of its lyrics and music, in the master touch of its direction, in the contrast to the usual by reason of the unmistakable continental flavor.

There will not be much argument that by reason of the nature of the dialogue, delicate as that may be in its phrasing but nevertheless at times unmistakably risqué—as to the latter much too much or even negligible according to the individual viewpoint—it is a picture for adults. It is not a picture the average parent knowingly would place before his youngsters.

Ernst Lubitsch seldom has had handed to him a story drawn along lines so well suited to his background—and background sometimes is a large word, an inclusive word.

Samson Raphaelson has adapted the script from the play by Lothar Schmidt. The music is credited to Oscar Straus, with interpolations by

Richard A. Whiting, and the lyrics to Leo Robin.

UNION DEPOT

First cameraman, Sol Polito; operative cameramen, Michael Joyce, Thomas Branigan; assistants, Robert Mitchell, Perry Finnerman; stills, John Ellis; sound, Oliver Garretson.

ONE of the best illustrations of the depth of the dumps into which some motion pictures have fallen is to be found in the Los Angeles Theatre. Here is what ordinarily would be classed as an institution, what really is one of the most beautiful show houses in the country, exhibiting a double bill afternoons for 15 cents admission. Yes, and there's a news reel sandwiched in between the features.



Sol Polito

This is the house which celebrated its opening with the world premiere of "City Streets," with the presence of Charles Chaplin, who brought along as his guest the famous Einstein—and who incidentally saw enough of a real crush picture opening to last himself and his frau the remainder of their lives.

The news reel in a Florida location bore the familiar name of Alley at the camera. Which brings to mind that our own sassiety reporter Fred Felbinger already had remarked in print that his friend "Norm" was down south giving Florida the o. o.

The features shown were "Union Depot" from First National and "File 113," produced by M. H. Hoffman.

One of the outstanding factors in "Union Depot," one action which clings offensively in the memory, is the slapping of Joan Blondell's face by Douglas Fairbanks Jr. If the act of a hoodlum admittedly be a reproduction of the original play by Laurie, Fowler and Durkin, surely in the adaptation by Kubec Glasmon and John Bright and in the writing of the screen play by Kenyon Nicholson and Walter De Leon and in the final scrutiny by the production department the crude thing should have been deleted before it passed into the hands of Director Alfred E. Green.

Here is a young man who in spite of the handicap of a well and favorably known name has gone far on the screen and easily might go far on the stage. He has the cut of a gentleman, is wholesome and likable. In an act such as is here complained of Warner Brothers is not improving the market value of one of its properties. Distinctly it is lessening that value, by causing him to stoop to an act that palpably is out of character in one of his general front elevation. It puts a smear on a picture that otherwise is a pip.

There are thrills in this story of a young man rapidly acquiring knowledge of the law, gained like that Dickens character as defendant in

sundry appearances in court, and the young woman down and out in a strange town. It is a human tale even if it be around a hero whose chief claim to distinction is the number of towns he has studied from the inside of the local jail.

Miss Blondell has a sympathetic part and carries it with advantage to herself. Guy Kibbee is the accomplice of the young man as well as his pal even though he does double-cross him when the younger man intrusts to him what each believes to be a wad of real money.

There is a long cast. Alan Hale is the counterfeiter who loses his violin case and starts the chain of events that make the story. Then there is the chief detective who gives an excellent conception of the work in hand—who moves quietly, without braggadocio, is always human and is thoroughly likable in spite of his somewhat interfering calling.

The tale bears resemblance somewhat to the oldtime plays in its prompt and seemingly providential provision of money when needed—provided in chunks and without compensating restoration or punishment in lieu thereof. The lad goes out of the picture in a suit of clothes he did not buy and the girl in a dress secured with counterfeit money.

And as the two pass out of the picture the lad steps down from the moving train, with the girl going on to take a job in Salt Lake. That move is a belated sop to the vociferously vocal virtuous.

Not so would it have happened in life. That vagabond lad in love with the lass saved from vagrancy by himself within a few hours, a lass with a drawing room ticket good for two, would have stayed right where he was—if not by his own volition then most certainly by restraint. For just that was the ending indicated by all of the antecedent circumstances.

File 113

First cameraman, Harry Neumann; operative cameraman, Thomas Galligan; assistants, James Higgins, Monte Steadmen; stills, Otto Benninger; sound, L. E. Tope.

OLD-TIME picturegoers will have particular interest in M. H. Hoffman's "File 113" in that it brings to the screen after a rather long retirement Clara Kimball Young, who between fifteen and twenty years

ago easily rated as one of the most beautiful women on the screen and perhaps the first in that division. She was more than a handsome young woman. She knew acting, whether in stock or for the screen. Her stage training began practically in infancy when with her father and mother in the heavy dramas of the day she toured the mining camps of the west as well as the more pretentious towns.



Harry Neumann

Miss Young plays Mme. Fauvel, the mother blackmailed by her one-time husband and alltime crook De Clameran, played by Roy D'Arcy. Lew Cody is the famous Monsieur Le Coq, detective chief in this noted play by Emile Gaboriau. Comedy is provided in the dialogue between the chief and his office assistant Verduret, played by George E. Stone.

Romance is supplied by William Collier, Jr., and June Clyde, the bank cashier and the banker's daughter, respectively.

Chester M. Franklin directed an interesting picture from the screen play by John F. Natteford.

CARNIVAL BOAT

First cameraman, Ted McCord; operative cameraman, Carl Wester; assistants, John McBurnie, Judson Curtiss; stills, Adolph Schafer; sound, L. John Myers.

WRITING four days after seeing a theatre preview of RKO-Pathe's "Carnival Boat" and incidentally having seen another rather strong subject in the meantime the outstanding impression remaining is of a virile story, or perhaps it should be described as a very simple story presented in a virile way. It is an outdoor tale featuring Bill Boyd as Buck Gannon, a sub boss in a lumber camp, with Hack, portrayed by the husky Fred Kohler, in a parallel job. There is a girl in the case, played by Ginger Rogers. She is Honey, a performer on a carnival boat, and she and young Gannon are in love.



Ted McCord

It is the opposition of Buck's father, Jim—finely played by Hobart Bosworth—to their marriage and the question as to which of the two younger men shall be chosen to succeed Jim as boss that supplies the theme for the story.

The tale was written by Don Ryan and Marion Jackson, with the screen play by James Seymour. Albert Rogell directed and Harry Joe Brown supervised the production.

There are many views of timber cutting, of the falling and crashing of giant trees. There are views of jamming logs at a dam and of sticks of large size as they tumble down stream.

Then again flat cars are loaded with the big timber, with cranes snaking the freshly cut timber out of the mass and on to the train. An exciting sequence shows a runaway train of timber, with its airbrake hose disconnected.

The climax comes when the two sub-bosses go to the middle of the dam to dynamite the logs and free the jam. It is a real thrill when Buck to avoid destruction by dynamite leaps into the whirling stream, later saving the life of Hack, possibly so he could chastise him physically for his murderous act.

MIDNIGHT PATROL

First cameraman, Lewis Physioc; operative cameraman, Victor Scheurich; assistants, Irving Glassberg, Lewis Physioc, Jr.; stills, Edward Tanner; sound, Homer Ellmaker.

THERE are some unusual slants in Charlie Burr's "Midnight Patrol." One of these is the mingling of one time notables of the sporting world or screen as part of the scenery or atmosphere in a presumably popular New York night resort. Seated at tables a newcomer is introduced first to James J. Jeffries and then to Tod Sloane, back in the nineties first page heroes respectively as prizefighter and jockey. Then Snub Pollard is introduced as a comedian. Being out of character, as was to be expected, when some one remarks he wears not the accustomed mustache the head is turned for a moment and presto—the old familiar muff is in its place.

The picture is made for distribution by Monogram, an independent organization, and well is worthy of exhibition on its own in any house. There is no underlying reason why it should not. Its producer has been making pictures for a dozen years. Before that he had served a long apprenticeship acquiring the trick of selling



Lewis Physioc

When Seen Through Feminine Eyes

By CLARA M. SAWDON

DISORDERLY CONDUCT

First cameraman, Ray June; operative cameraman, Lester White; assistants, John Van Wormer, Harry Dawe, Jr.; stills, John Miehle; sound, W. W. Lindsay, Jr.

IT APPEARS to be much easier to say that gangster and racketeer themes in motion pictures must take their farewell bow than to make the statement a fact. Fox in "Disorderly Conduct," written by William Anthony McGuire, takes advantage of the chance for melodrama afforded by the conflict between organized racketeering and police department morale to turn out a strictly plus box office picture.

Sally Eilers as Phyllis Crawford has to play practically a lone hand in a large male cast. These odds are greatly diminished in time, as several men are killed before all ends well for those who survive. She ably exempli-

fies the self-assurance and contempt of law very naturally held by one whose father easily and frequently demonstrates that money can tip the scales of justice whenever the law threatens his henchmen or his daughter. Ralph Morgan proves capable as James Crawford, brains of the racketeers.

Spencer Tracy as Frank Fay, the motorcycle cop who is ambitious to work his way up in the department by performing his duty and in no way betraying his office, delivers the sincere, convincing portrayal characteristic of him. He refuses a bribe, with a demotion in rank following closely as his reward due to the influence of the father of Phyllis.

This injustice changes his ideas regarding money, and had he remained in the same branch no doubt he would have scaled the heights. Unfortunately, he is transferred to another district where "honest" Tom Manning wars as industriously against dishonesty among his men as he does against lawbreakers on the outside.

In this environment Fay with his revised code of ethics improves his financial rating but is headed for disaster. His friendship with El Brendel as Olsen during this interval provides



Ray June

comedy relief while the story heads toward its tragic denouement. Fay's nephew, played by Dickie Moore, is the victim of a machine gun before repentance takes the savor out of dishonesty. Fay then proceeds to shoot his way back to good standing.

Dickie Moore blossoms forth in a miniature policeman's uniform that will be the envy of all small boys who see him.

Ralph Bellamy as the honest police captain carries a major part so well that everyone regrets he and Fay elect to care for the same girl, making it necessary for one of them to lose out.

Allan Dinehart, Frank Conroy and Cornelius Keefe effectively portray men who chose to live by their wits.

The excellent direction of John W. Considine, Jr., clever camera treatment and rapid action tempo maintained by the smooth performance of the cast have delivered entertainment that will please and hold the attention throughout.

DANCERS IN THE DARK

First cameraman, Karl Struss; operative cameramen, George Clemens, William J. Knott; assistants, Fleet Southcott, Charles Leahy; stills, Bert Longworth; sound, J. A. Goodrich.

THE play "Jazz King," by James Ashmore Creelman, comes to the screen as a Paramount production entitled "Dancers In The Dark." Herman J. Mankiewicz wrote the screen version, with adaptation credited to Brian Marlow and Howard Emmett Rogers.

Jack Oakie is Duke Taylor, the leader of a jazz orchestra in a dancing palace where a dollar buys twelve dances with charming partners provided by the management, if desired.

For a saxophone player named Floyd, William Collier, Jr., seems to be wearing a horseshoe for luck. Miriam Hopkins as Gloria, one of the most popular of the dancing partners, is in love with him and Duke is his best friend. This friendship is almost paternal on Duke's part as he and his mother have befriended Floyd ever since he was a youngster.

To the accompaniment of popular rhythms in the midst of swaying couples love, comedy, intrigue and murder are introduced and developed.

Gloria and Floyd have double-barreled opposition to their plans for marriage. Duke objects because he doubts Gloria's sincerity and ability to change her ways, and Louie, a dapper, suave frequenter of the dance hall, resents competition where he thought he was prime favorite. George Raft makes Louie convincingly hateful and despicable.

Eugene Pallette as the sailor Gus and Lyda Roberti as Fanny have a lot of good comedy situations of which they make the most. In fact, Miss

Roberti was very much of an individual hit with the preview audience especially after the singing of one jazz number with everyone wishing for an encore.

Flashes of Frances Moffett as a cigarette girl and Paul Fix as her weak brother, the dupe of Louie, carry enough conviction to make them remembered.

David Burton has so directed that atmosphere seems to take precedence over action and players. Admirers of Jack Oakie will like him more than ever.

PLAY GIRL

First cameraman, Gregg Toland; operative cameraman, Richard Towers; assistant, Perry Finnerman; stills, Homer Van Pelt; sound, Oliver Garretson.

IT SEEMS that producers must have their little jokes along with the many serious phases of providing motion picture entertainment. There can be no other reason for the misleading titles so often encountered. Into such a category falls Warners' "Play Girl" with credit for the screen play going to Maurine Watkins based on a story by Frederick Hazlett Brennan. Adaptation and dialogue were handled by Maude Fulton and Brown Holmes.

Having thus disclosed the duplicity that lurks in this title it will lessen the shock to learn that the supposed feminine frivoler is a serious minded department store employee who reads romantic thrillers entitled "Merchandising Methods" as her choice of bedtime stories.

Courageous as she is nature prevents her from getting seriously contaminated by her giddy literary leanings through the healthy medium of putting her to sleep. This happens to be one of the most logical reactions that enters the script.

Clerking in the infants' wear department is represented as an experience that would make one hesitate to rush into matrimony. However, love in the person of Wallie Dennis enters into the scheme of things and a whirlwind courtship terminates in a hasty wedding. The bride then takes time out to learn she has married a gambler. Quarrels, reconciliations, promises quickly given and more speedily broken constitute the next few months of ecstatic wedded bliss following this disclosure.

Not until the husband learns he is to become a father does he seriously forego his propensity for games of chance. All goes well until an absurd situation is introduced to lead to a misunderstanding that results in the separation of husband and wife. It is unfortunate this picture is annoyingly reminiscent of the main situations of a previous success as comparisons are inevitable with judgment certain to be prejudiced.

Due credit nevertheless goes to the principals for the sincerity of their individual portrayals. These include Loretta Young and Norman Foster carrying the love interest, Winnie Lightner and Guy Kibbee contributing cheer and sunshine and Dorothy Burgess depicting a personality calling forth adjectives such as slinky,

backbiting and all around disagreeable.

When all has been said and done under the direction of Ray Enright a parting view is projected of the reunited parents and their two best friends gloating over the mite of humanity with whom most of the misunderstandings and fears have been concerned, thereby conveying reason to believe and hope the future has possibilities.

THE PRIVATE SECRETARY

DESIGNED for no other purpose than to provoke laughs, "The Private Secretary," a German musical comedy shown at the Filmarte as the third attraction during March, admirably succeeded in being delightful nonsense.

The beauty and ability of Renate Mueller as singer and actress make plausible the speedy success of the country fraulein, Vilma, who comes to the city presumably seeking a position but with the ulterior motive of getting a husband and fortune as the main reason for the change of residence.

How she succeeds is just a series of good natured absurdities involving principally Herman Thimig as director of the bank where Vilma gets employment and Felix Bressart as Hasel, an employee who proves a ready ally to beauty in securing first a position in the bank and then bringing about the meeting with a promising prospect for a husband.

A pleasing musical score, excellent orchestra, vocal solos by the principals and by choruses with pleasing harmonizing effects intermingle with the comedy situations which, under the direction of Wilhelm Thiele, follow each other at a rapid and furious pace. The ease and naturalness with which comedy is projected make it infectious to a degree that the audience seems more fittingly participant than spectator.

While an understanding of the German language undoubtedly clarifies much of the dialogue, the picture is pleasing entertainment for all with the major situations needing no explanation.

Supersensitive Kodacolor

Film Is Issued by Eastman

THE Eastman Kodak Company announces supersensitive Kodacolor Film in both 50 and 100 foot lengths at no increase in cost. The new film is claimed to be twice as fast as its predecessors and capable of giving a more pleasing rendition of colors than ever before, independent of whether lighting conditions are fair or ideal.

It is important to note the new film requires a different ratio cap than has been used in the past. This is supplied with the film. Kodacolor movies can now defy the sun and be produced on dull, slightly cloudy days or even in the shade according to claims made for the new film.

Packed with each roll of film is an exposure guide which gives instructions how to proceed.



Karl Struss

666 CHICAGO 666

Noise Ketcher as Dog Ketcher

GREATER love hath no man! Or maybe the title of this should be "Noise Ketcher turns dog ketcher!" It goes like this, I hears . . . Phil Gleason is a noise ketcher.

Phil wuz a first class bachelor. Finally along comes *the* maiden. Molly is her name. Phil gits high blood pressure right away and thinks of June—and—weddin bells—and things like that.

Well, this here Molly gal bein Irish owns a irish terrier who is a terror on gittin lost all the time. So jest when Phil things he is sittin pretty on holdin hands with Molly her little Irish terror gets among the A. W. O. L.

So Phil gits a phone call from the little lady askin him if he's got a pull with the dog ketcher as maybe her dear little mutt is visitin over there. So Phil burns up the wires tellin the local Dog Collector that he's got a nerve tryin to lock up a noise ketcher's gal's kiyoodle.

So finally the local D. K. explains to Gleason where does he git that stuff as he aint run down the pet hound as yet, but maybe he don't hope he will after the way Phil feels about him. So Phil sits by the phone drawing a lot of x's and stuff on the phone pad while he is doin some heavy thinkin.

Finally Phil gets a headache and a idea, all at the same time. So the gang sees Phil chasin up and down alleys with one of these hear butterfly nets hopin he kin prove to his lady love he is her Galahad, or what you calls these birds what goes plumb kuku over a dame. Eddie Morrison finally helps Phil play detective on solvin the mystery of the missin mutt, and after two days heavy thinkin solves part of the mystery by up and announcin he thinks some past rival of Phil's has kidnapped the hound so's he kin gain the little Irish lady's favor when he walks in like a hero with the mutt.

Well, mebbe so, mebbe so! But Gleason promises to give the viper a good trouncin if so.

SIX-SIXTY-SIX

Dyer Regular Guy

Last month when I wuz makin some shots on the New Orleans Mardi Gras I sees a guy makin a shot with a DeVry camera and finally he ankles over to me and introduces hisself. Says his name is Ed Dyer.

I always talk to guys with cameras

In Focus—In Spots!

By Fred Felbinger as
The Sassiety Reporter

even if they only got a DeVry and me with one of them swell groan boxes. I always been democratic . . . watahel . . . so I lets this bird talk to me, only I notice he don't shoot off his mouth about how good he is with the DeVry like I do when I meets some amateur bird.

Well, this bird wuz so nice a guy that when he invited me to come out to see his place I figgered I would honor him so's he could say a real high-class cameraman took a interest in him. And then I gits out there! He's got one high-class gallopin tin-type studio, and all he talks is Technicolor, which he's been shootin. Then he shows me his old silent equipment which he ain't usin right now account the technicolor he's shootin, Bell & Howells, Mitchells, etc., piled on top each other.

Then he runs a couple reels multiple exposure he been makin and explains how he shot em and wuz I glad it wuz dark in the screenin room because the hombre maybe coulda seen I wusn't eggsactly keepin up on following him on how he does it.

So about the middle of Reel 2 of Ed

Dyer samples I figgers well, a news-reeler like myself kin git by a while yet maybe so long his scenes is sharp. Also I figger maybe I quit bein snooty on how good I is when I meets birds I don't know what is carrying De Vry's. And if any youse birds git down to New Orleans look up brother Ed Dyer, 666. He has one grand lay-out and he's one grand guy to spend a visit with. Motion Picture Advertising studios is where he fogs his celluloid.

SIX-SIXTY-SIX

Original Malefactor

And in New Orleans I discovers the origin of a cameraman's beret. You know them gal's hats all the button pushers is wearin now. Well, down there I sees brother Tracy Mathewson all decked up in a beret, and when I gives him the cackleberry Tracy ups and advises he bought it in '16 in Paris, and whats more it wuz the first one to come into America.

Okeh, Tracy, Okeh, but I wuz the first button pusher to wear a green one, anyways.

SIX-SIXTY-SIX

New-Fangled Tan

Brother Jack Barnett, our high-class explorer into the wilds of South America, is back agin. His face is covered with a beautiful coat not of tan but greenish yellow. Says mal de



The Empire State Express, a famous pioneer motion picture, photographed in 1896 by Biograph and exhibited the opening night at Hammerstein's in Broadway, New York. It is shown here in the actual size of the film. To the right

is reproduced a frame from "The Kiss," which in the course of forty feet demonstrated what that imp May Irwin with her facial contortions and John C. Rice could accomplish in the way of planting the seed of censorship in the United States. The picture of the two well-known Broadway players was photographed at the Edison studio in 1896 and produced a sensation. Some of the Comstockian Anti-Vice Leaguers who yelled the loudest about its vicious influence were alleged to have gone the oftenest to see it. Incidentally the picture represented the first close-up, as the two faces, whether separated or hooked together, filled the screen. The two subjects form a part of the Earl Theisen motion picture exhibit at the Los Angeles museum.

mer is simply awful, especially when a guy has twenty-eight days of it.

Jack tells all about huntin alligators by searchlight at night and plenty good times, but why, oh why, don't you tell the boys all about them pirates what raided the ship like you tole your folks in the letters you wrote them?

Jack also mentions seein Brother Alley down in Florida. Says Alley is a real fan-tan expert now besides always gettin out to the horse park in time to play a coupla bucks on the nose for the daily feature race.

Jack wuz along one sunny afternoon when Norm introduced him to his new hobby of fishin off the pier. Bet a buck each time on who would ketch the next fish. And yoors truly remembers way back when Alley's pet hobby wuz breakin in new straight eights . . . but then of course, they is the depression.

SIX-SIXTY-SIX

Send in the Dope

All sorts of rumors trickle into them big wide ears o' mine about how all I kin do is glorify them newsreel button pusher friends of mine and never give a break anymore to the other baboons what makes livins jugglin tripods and foggin film without snoopin into the lives of the prominent like we newsreel dopes do.

Well, wouldn't I like to git some dope on the other camera focusers, tho? Anytime you fellers got anythin what's gonna give me some info on who's who, spill it. We is your humble servant on bangin out the news of the poor back-worn tripod juggler so's his brother members knows he aint fallen by the wayside yet.

SIX-SIXTY-SIX

Monthly Budget

All in a month . . . Martin Barnett has turned publicity man for a near the loop fillin station. . . . His copy starts out like this, "Jesse James is dead! Look at our prices!" . . . S'funny, Martin only found that out after he left the newsreels . . . didn't know it in the days he made out expense accounts.

Gene Cour is back from the coast. Understand he attended a confab of the sister locals . . . ought to have some interesting dope for the brother members at the next meetin.

Emilio Montemuro back from his ride on the fire wagon down at Aurora the day the ladies took over the runnin of the town . . . Monty enjoyed the ride with the goils so much he had em drive the fire buggy three miles from the station while he burned up the old Eastman stock . . . in the meantime the real Chief burned up plenty hisself . . . a alarm came in and there wuz Monty joyridin with the dames all over Aurora . . . well, a guy's gotta git a pitcher, don't he?

Eddie Morrison A. W. O. L. now from all the favorite wet spots in the Windy village . . . Eddie's secret is he gits forty quarts of real homebrew for 46 cents every time he mixes up a new batch in the kitchen . . . Also the little woman now sees Eddie

nightly . . . This depression a god-sent, says she.

Ralph Saunders back from New York and glad of it . . . says they spell Depression with a capital D down thataways.

Billy Andlauer breezes into town and says howdy over a couple, but couldn't stay for the one on the house; had to git downtown on a big business deal . . . I didn't have any deal up, so stayed and had the one on the house.

Charlie David borrowed Doc Eastman's Filmo to do a little detective work . . . Doc has one of them combination locks on the case . . . Some dastardly soul swung the combination . . . so Detective Prexy David maybe shoulda been a safe blower instead of a dick . . . maybe he coulda opened the combination then and got his pitcher.

Wonder what's ever become of ole Harry Birch? Harry's the guy what laffed at the stuff I wrote and used it . . . so if your about filled up with this hold it agin him and not me.

SIX-SIXTY-SIX

Paging Mr. Gall

Almost forgot about the bird up in Omaha what wants publicity . . . His name is George S. Gall, but I don't know what I kin say about him except he don't trust yoors trooly; sends in his subscription to the mag. but makes the check out to the local instead of me . . . Well, I got the dough, anyways, and jest to show they aint

no hard feelins I turned it in . . . And here's hopin you see I keep promises also, Mr. Gall . . . Your welcome . . . Maybe sometime we kin git some real dope on you.

See where Brother Floyd Traynham is doin the worryin about the Chi. territory for Universal while Editor Charlie Ford is down in Florida testin out his new twelve cylinder buggy . . . Holy smokes! Do we have to listen to all that agin, when you gits back, Charlie?

Saw quite a gang of the 666 birds twirlin the cranks on the official pitchers of the Dempsey-Levinsky ex heavy weight championship out at the stadium: Prexy David, Shorty Richardson, Rufus Pasquale, Red Kuersten and Maurice Hare . . . They wuz the official cameramen . . . Lip-pert and me wuz among the unofficial ones . . . with Eyemos.

Wonder when us newsreelers is gonna be able to cover them fights without wearin smoked cheaters . . .

Honestly, now, Prexy David, wuz you really tryin to spot newsreelers through them binoculars the pitcher promoters handed youse? . . . You didn't need binoculars to find me. . . . I wuz sittin right below you . . . S'funny how a pair of cheaters helps fool even your friends.

Well, I'm kinda nursin one bad cold tonight . . . Gotta take another snifter of that bonded medicine I got . . . By next month we oughta have some decent news on the gang . . . This slump gotta end soon . . . So long.

Crabtree Tells Finn Thing or Two About Backlighting and Halation

By Editor James J. Finn in February International Projectionist

OUR curiosity aroused by seeing in an issue of that splendid publication International Photographer a picture of a cactus tree the arms of which were surrounded by a halo that looked suspiciously like halation, we proceeded to put J. I. Crabtree of Eastman Research Laboratories on the spot. Here is his interesting reply:

" . . . The white line or halo surrounding the cactuses in the appended reproduction is typical of all backlighting effects and is caused by reflection of the sunlight by the fine prickles on the cactus. The surfaces of these behave like a mirror, and in the case of those which are inclined at the correct angle, they reflect the rays of the sun into the camera lens. This effect is, therefore, not strictly one of halation which results from image spreading.

"When a dark object is viewed against a brilliant light source such as the sun, an effect similar to halation is obtained which is caused by irradiation in the eye itself. The retina of the eye in this case may be likened to the photographic film. Whereas the brain should receive the

impression from the retina of a sharp line separating a bright area from a dark area, the brain receives the impression of a fuzzy line. This effect is well recognized in the literature on physiological optics.

"Whether we consider the light action on the retina to be a mere stimulus of the 'rods and cones,' or as a chemical reaction, under such extreme stimulation there is either a diffusion of the chemical reaction products or a transference of motion of the vibrating membranes to adjacent areas."

Which means that we often see those things that do not exist, which may provide a clue to those frenzied workers in the three-dimensional field.

Editor James J. Finn is entitled to the thanks of this magazine for his kind references—and incidentally also for extracting from "J. I." of Rochester the foregoing interesting comments. The photograph in question was in the art section of this magazine in January last—an exposure of giant cactus by Jimmy Mannatt.—Ed.

Al Gilks Home After Two Months in Europe Following World Cruise

AFTER a two months' tour of Europe following his world cruise in the Vanderbilt yacht Alva Al Gilks has returned to Hollywood. Mrs. Gilks had met him at Monte Carlo just before Christmas. They visited Italy, Austrian Tyrol, Munich, Nuremberg and Berlin. In the latter city the cameraman looked over the Ufa plant, where every courtesy was extended to him. In the party were three men, one speaking Rumanian, another Austrian and the third English. Mr. Heymann, master of six languages, took care of all questions without difficulty. They met Carl Hoffman, ace cameraman of the company, and afterward in Europe the visitors saw two of Hoffman's pictures—very finely done, it was declared.

In Paris the Paramount studios at the time were closed. At the Pathe-Natan studios George Benoit was met. In the course of a ten days' stay in the French capital considerable time was devoted to the display by American artists at the exposition in progress.

In London Bob Martin and Bob De Grasse were visited at Associated Radio. Henry Gerrard was with

Fred Niblo. Osmond Borradaile, after eight weeks in hospital following an automobile accident, was recuperating from a fractured skull and other severe injuries. Mr. Gilks spent two days with him and his mother and his French bride. During the convalescence and under orders of his physician to get outdoors the cameraman and his bride packed knapsacks and in gypsy fashion started on a tour of Spain.

Another cameraman met with was Willard Van Enger. The latter and all of his brother members asked to be remembered to their fellows back on the Pacific coast.

The outfit was equipped with five graflexes, one owned by Mr. Gilks, one by Bob Bronner, his assistant, and three by Commodore Vanderbilt. Then there was an 8 by 10 still camera. In motion picture cameras there was a Bell and Howell purchased by the commodore just prior to sailing and equipped for black and white and color and also a Mitchell owned by Mr. Gilks.

The returned traveler was keen in his appreciation of his employer, whether judged in the latter capacity or as a man or as a sailor. Inci-

International Projectionist Has Second Class Privileges

CONGRATULATIONS are extended to International Projectionist on the granting by Uncle Sam's Post Office Department of the magazine's application for the privileges of second class entry. The announcement is coincident with the appearance of the initial number of the second volume. It is a creditable publication, an honor to the craft it aims to entertain as well as to reform and to instruct.

Its front elevation and typography generally make it easy to look upon and its quality of material makes it easy to read.

Editor James J. Finn is deserving of the success and respect his publication so worthily commands.

dentally in spite of his wealth the commodore accepted the responsibility for the forty-six lives on the boat, with all the time and work involved in the captaincy of his vessel, including its navigation.

Incidentally Mr. Gilks, who was a navigating officer in the navy during the war, had a chance to brush up on his navigation. Several times a day he took the sun and plotted the ship's position.



Through the simple process of initial contact and genuine co-operation from camera to screen this company is maintaining its long established policy of consolidating cordial relations with the men who photograph the great screen productions of the world

Hollywood

New York

Chicago

Mahmoud Letter Revives Memories

(Continued from Page 5)

Here death seems a transient thing, yet has endured for a myriad of centuries haunted by the phantoms of glorified Pharaohs. Here Death is paramount while Life is but an hour-glass filled with moments . . . what is this waiting in the long sleep of death that holds the minds of the Egyptians?

Do the Keepers of the Gate stand guard forever over mortals who lie waiting in motionless attention while their furtive souls drift through silent voids like derelicts in the ten-

tacles of obscure darkness, awaiting the ordeal of Judgment and transmigration to Celestial Heights?

Or is this sleep called death as lasting as the stars o'erhead and is it as silent as the moon in its cool silvery bed; who knows? "El Maktub Maktub!"* Somewhere I have read "Anything so universal as death must be a blessing."

The entrance to this spirit-haunted Valley of the Kings is marked with two huge Colossi of Memnon. Here on the plains they sit defying the cruelty of Time in calm and endless patience, watching generations come and go; viewing through the veil of years the Synopsis of Life. Ruin and

destruction have failed to shake the serenity of these mute gods.

Fertile Morass

Mahmoud writes that now the waters have receded from the plains after the annual inundation, leaving in their wake a morass of humus deposited at the feet of these figures . . . a morass that brings fertility to all living and growing things in this parched land.

With Mahmoud, wise in the mysteries of old Egypt, I have seen ancient Luxor in all her varying moods and contrasts. He has filled my veins with the pulse of Egypt and has caused to bloom the Amaranth of Memories in my mental treasury.

"Inshallah"† some day I shall go back to see this son of Mohammed . . . to see ancient Thebes mothering her secrets . . . to ride out into the desert as the corpse of the night lowers its shroud to blot out the crimson shadows of sunset, and there under the canopy of stars, I will watch Osiris with his guards dancing through the Milky Way and I shall forget the prosaic world and incarnate my dreams.

* "El Maktub Maktub!" What is written is written!

† "Inshallah." If God wills.

RCA Photophone-Victor Cut Theatre Equipment Prices

TWO new all AC operated equipments, designed for theatres up to 4,000 seating capacity, a substantial reduction in the prices of three types of apparatus, a further reduction in service charges and an entirely new merchandising policy are announced as the first fruits of the economies resulting from the recent consolidation of RCA Photophone with the RCA Victor Company.

The two new all AC operated sound reproducing units, the Standard Large, for theatres having from 1,400 to 2,500 seating capacity, and the Standard Super, for theatres having from 2,500 to 4,000 seating capacity, are the only standard equipments operated by AC power supply that have been designed for theatres of the capacities mentioned. The prices of these two equipments have been reduced.

To Amplify "Scandals"

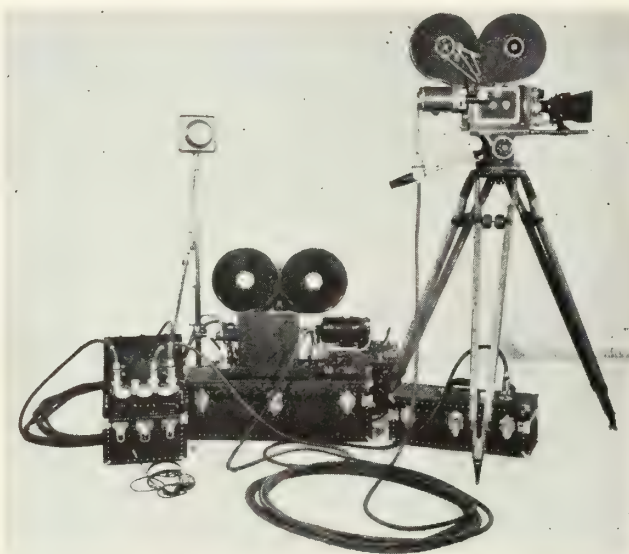
George White's "Scandals" is going on tour, taking with it the first Western Electric portable public address system to make a transcontinental theatrical trip. The system was installed during the run at the Apollo Theatre, New York, and was satisfactory in perfecting sound transmission and amplification from the stage to every part of the theatre.

Roxy to Talk

S. L. Rothafel ("Roxy") will address the spring meeting of the Society of Motion Picture Engineers in Washington, May 9 to 12. He will talk on "The Ideal Theatre" and is expected to describe some of the outstanding features to be incorporated in the theatres of Radio City.

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This new system is TYPE D.S.2.

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Anniversary of the Stork's Visit

APRIL 1—Harry H. Webb.

3—Jean J. Davenport, Jeff T. Gibbons Jr.

6—George E. Baxter.

7—Lloyd G. Ahern, Paul K. Lerpee, Harold Rosson.

8—Russell A. Cully.

9—King D. Gray, Edward C. Jones.

10—Friend F. Baker.

11—Lester Shorr, R. A. Besette.

12—Charles H. Over.

13—Frank Ries.

14—Henry Freulich, Pierre Mols.

15—Harry Jackson.

16—Frank J. Dugas.

18—Frank King.

19—Sam Moran.

20—Edward T. Estabrook, Walter Lundin.

21—Thad Brooks Jr., Daniel L. Fapp.

22—Walter S. Bader, Byron C. Haskin, Ray L. Ramsey.

23—Ernest Laszlo.

24—Edwin B. Hesser, Gordon B. Pollock.

25—Gene O. Hagberg, Leonard Smith.

26—Kenneth P. Allen, Harry C. Anderson, Ralph W. Ash, Joseph H. August, Esselle Parichy.

27—William Rand.

28—Robert Newhard, Charles E. Schoenbaum.

29—Earl S. Pearsall.

30—Barney McGill.

Paul Perry to Photograph

Asian Big Game Production

For Franklin-Granville

PAUL PERRY has been engaged to do the photographic work on "Fet Nishin" (He who rides the elephant) to be produced by the Franklin-Granville Expeditions, Ltd., in Northern India and Siam, final arrangements for which have just been completed. The subject is to have one of the most ambitious big game backgrounds ever attempted in motion pictures.

Previous foreign experience as recent as last year in Morocco, Algeria, Tunisia, Spain, Germany and France augments the general qualifications of Mr. Perry as photographer on an expedition so exacting as this one is expected to be.

Captain N. E. Franklin, F.R.G.S., well known as an English big game hunter and explorer, is director of the expedition.

Captain Franklin, who was a member of the Royal Flying Corps during the World War, has an exceptional knowledge of life in India through service of eight years in the Indian Army.

Fred Leroy Granville will be remembered by old time picture men as one of the leading cameramen before he left Hollywood to go to Europe to direct and produce pictures several years ago. In England he directed for British International and for Gaumont in France. He is the only one from America to penetrate through the Hogar Mountains to Timbuctu making motion picture films. He has produced pictures in Palestine, Arabia and practically all parts of Africa.

In addition to having been actively engaged for the past eighteen years in most of the major studios, Mr. Perry has done a great deal of scientific research work in color photography and is the inventor of a three-color process for motion picture films. He was chief photographer for more than forty productions for Paramount.

Ira Morgan Will Photograph

Adventures and Backgrounds

IRA MORGAN, prominent International Photographer, sailed from San Francisco March 25 for a four months' visit in the Philippines, Japan and China. He will be associated with Walter Futter in the production of adventure pictures.

Six weeks will be spent in the Philippines, where among the head-hunting Igorrotes he will produce what possibly may be the first picture of the kind in the islands. Also in the three countries it is Mr. Morgan's intention to expose 20,000 feet of film for use in process shots and for backgrounds.



Bringing the traditions of Coventry to Hollywood is Janice Gabbani, who in celebrating the arrival of the age of eight months assumes the role of Lady Godiva as the very modern screen colony's most youthful set would stage such a blinding event.

"I don't want a horse," insists Janice to Attilio, her father. "I like this better. I'm starting right now!"



At the beach the sturdy little ones of Emmett Schoenbaum cluster around mother to make a film record for two Family Albums

"PAL KO"

New and Different

Auto-Winding Ground-Glass Focusing Roll Film Camera

Imagine! Three separate cameras in one! Three different sizes of pictures on the same film, in the same camera.

No separate parts or attachments are required for ground-glass focusing and changing of picture sizes.



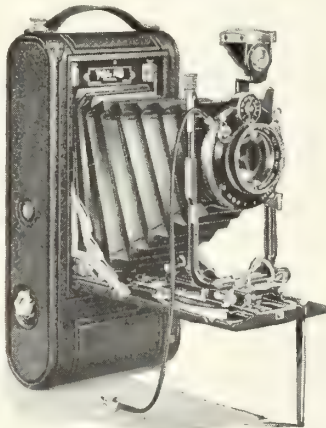
Three Sizes of Negatives 3-A-Post Card Size, 2/3 and 1/3 of it. 7 to 19 pictures on 6 exposure film.

More and better photographs with "PAL KO" on any standard post card size roll film.

"PAL KO" is equipped with high-grade standard lenses. "PAL KO" offers great advantages with its unique patented features not found in other cameras. It provides GROUND-GLASS FOCUSING CONVENIENCE and ROLL FILM COMPACTNESS.

Ordinary Standard Roll Film (3 1/4 "x5 1/2") is used, yet the objects can be Focused Directly on a ground glass before each exposure while the camera is loaded. Automatic Winding permits exposures in rapid succession and eliminates the danger of double exposure.

Recording Dial automatically operated shows exact amount of film exposed.



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STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912,

Of the International Photographer, published monthly at Los Angeles, California, for April 1, 1932.

State of California, County of Los Angeles-ss. Before me, a Notary Public in and for the State and county aforesaid, personally appeared George Blaisdell, who, having been duly sworn according to law, deposes and says that

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Our standard price of \$350 plus \$1.00 per foot for dimming transparency background plates is now reduced to \$175 plus the \$1.00 plate charge for all shots requiring a backing not larger than 15 feet. Larger shots are at the regular price.

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Alvin Wyckoff

he is the Editor of the International Photographer, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and the business managers are: Publisher, International Photographers, Los Angeles, California; Editor, George Blaisdell, Los Angeles, California; Managing Editor, none; Business Manager, George Blaisdell, Los Angeles, California.

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Sworn to and subscribed before me this 22nd day of March, 1932.

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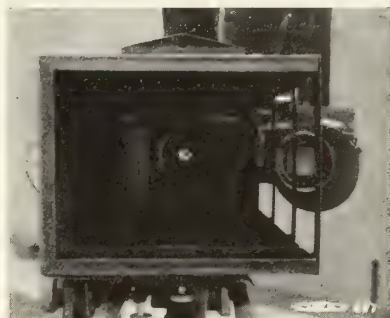
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WHAT'S WHAT

EASTMAN FILMS

WHO'S WHO

Al Gilks Joins Growing Ranks of Globe-Trotting Cameramen

AL GILKS, newest recruit of the globe-trotting cameramen, has returned to Hollywood after covering more than 40,000 miles with Cornelius Vanderbilt on the Commodore's 265-foot yacht *Alva*. Although but a year old, all around the old world which it circled the craft is known for its striking symmetry and its ability to help the skipper outguess the whims of old nature in unsmiling mood.

So it was entirely in accord with the fitness of things that in the *Alva's* spacious storage quarters there were many thousand feet of Eastman Super Pan all set faithfully to record a never ending change of scene and also likewise to help its cameraman outguess the whims of that same old nature.

The privileged few who have seen some of Al's photography readily appreciate his enthusiasm over the entire trip. He exposed many thousand feet of that same Eastman Super Pan on subjects of wide and varied interest. Just at present he is dickering with a major studio on a feature production.

What the Cameramen Are Doing to Hold Hollywood on Map

Charlie Glouner

Busy head of the camera department at Universal, is all hopped up over a bumper crop of peach blossoms at his big ranch. Charles is a determined guy, and is spending all of his spare time at the ranch, and frankly admits that he is guarding the blossoms against the possible attack of supervisors.

Virgil Miller

Big boss of the camera outfit at Paramount, is hobbling around with a bum knee and can't even play golf— Ask him the reason and all you'll get is "Horse Feathers!"

Bob Kurrle

Is turning in some swell stuff on "Jewel Robbery" at Warner Brothers-First National, after having turned in a creditable job with "Winner Take All." Al Green is still Bob's second, while Johnny Shepek holds down the job as assistant.

Venturini Off for Japan

Dan Venturini, Paramount director, sailed last week for Japan, carrying with him a supply of Eastman Super Pan upon which will be photographed backgrounds and atmosphere shots for the forthcoming Paramount production, "Madame Butterfly."

Gregg Toland

Who made an over-night success at United Artists, has just finished three in a row at Warner-First National, "Play Girl", "Man Wanted", and "Tenderfoot". Scheduled to return to United Artists for resumption of his success there. Bert Shipman, his second, and Perry Finerman, assistant.

Fred Jackman

Has returned from Memphis, Tennessee, where he supervised the photography of some very unusual background shots for the forthcoming Dick Barthelme picture at the Burbank studio.

George Barnes

Has been loaned to the Fox Studios, where he is photographing "Society Girl", being directed by Sid Lanfield.

Jimmy Howe

Who clicked in a big way and shot his salary over the scale with "Transatlantic", and then followed with "Surrender", is now photographing "Man About Town", which is Director Jack Dillon's first picture on his new term at Fox Hills.

Mike McGreal

Johnny Arnold's snappy assistant at M.G. M., is drawing a lot of scowl from the still men on the lot. The reason—Mike has gone slightly nuts with a Graflex, and now he knows all about overexposure 'n everything. So far he hasn't hit any static.

Will Cline

Is splitting his time between Universal, where he is doing the athletic series, and Standard, where he is photographing Ben Holmes' famous classics.

Ten Years a Long Time— in the Picture Biz

Ten years is a pretty sweet record for any man to hold with any organization. Art Lloyd, cameraman at the Roach Studios, has just rounded out his tenth year, and isn't even looking for a job any place else.

Sol Polito

Whose "Five Star Final", "Union Depot" and other Warner-First National Productions have made him a photographic institution on that lot, is now doing a very interesting picture with Director Al Green under the title of "The Dark Horse." Title notwithstanding, there is not a saddle, a pair of chaps, a lasso, nor even a bale of hay in the entire list of props. Sol is carrying about with him a rabbit's foot and a secret yen that Bill Koenig will find some excuse to send him to New York. Funny guy, Polito.

Lee Garmes

Whose "Shanghai Express" and other Von Sternberg pictures skyrocketed Lee to the top of the ladder, is currently supervising the photography of "Strange Interlude", with Norma Shearer at M. G. M.; after which he will move his outfit to the Fox Hills Studios, where he starts a long term contract.

Jackson Rose

Is back at Universal where he made such splendid impressions with his photography of "Seed" and "Reckless Living." He is now doing "Radio Patrol", with Dick Fryer as his second, and Walter Williams and Ted Hayes as assistants.

Charles Lang

At Paramount has just finished "Thunder Below", following his success on "No One Man". His seconds are Bob Pittack and Guy Bennett, his assistants Tommy Morris and Cliff Shirpsen.

Ernie Miller

Chief photographer for Fanchon Royer Productions, is spending his brief time between pictures on his ranch.

Dave Abel

Has a nice trio to his credit at Paramount with "Rich Man's Folly", "Ladies of the Big House", and the recently completed "The Miracle Man." His second is Ernie Lazlo, and Jimmy King is his assistant.

Charlie Marshall

"The Flying Photographer" who made such a swell job of the air sequences of "Hell Divers" at M. G. M., is giving Paramount the benefit of his artistry and experience on "Sky Bride."

THE Motion Picture Industry is moving ahead. There have been many improvements in quality in the last few months and we may expect that when the industry again reaches a normal production the Technicians will have kept pace with the times.

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Vol. 4

HOLLYWOOD, CALIFORNIA, MAY, 1932

No. 4

"Capital is the fruit of labor, and could not exist if labor had not first existed. Labor, therefore, deserves much the higher consideration." — Abraham Lincoln.

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The INTERNATIONAL PHOTOGRAPHER is published monthly in Hollywood by Local 659, I. A. T. S. E. and M. P. M. O. of the United States and Canada

Entered as second class matter Sept. 30, 1930, at the Post Office at Los Angeles, Calif., under the act of March 3, 1879

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Subscription Rates—United States and Canada, \$3.00 per year. Single copies, 25 cents
Office of publication, 1605 North Cahuenga Avenue, Hollywood, California. HEMPSTEAD 1128
McGill's, 179 and 218 Elizabeth Street, Melbourne, Australian and New Zealand agents.

The members of this Local, together with those of our sister Locals, No. 644 in New York, No. 666 in Chicago, and No. 665 in Toronto, represent the entire personnel of photographers now engaged in professional production of motion pictures in the United States and Canada. Thus THE INTERNATIONAL PHOTOGRAPHER becomes the voice of the Entire Craft, covering a field that reaches from coast to coast across North America.

Printed in the U. S. A. at Hollywood, California.

Cameraman in Shanghai Under Fire

Jimmy Williamson Looks In on Comedy as Well as Tragedy of Destructive Warfare in City of Several Millions

TO BE stranded in a war-stricken foreign city at the exact antipodes of your home town is the unpleasant experience encountered by James O. (Jimmy) Williamson, a member of International Photographers, who returned to Los Angeles from Shanghai during the latter half of April. Jimmy is glad of the chance to have made the trip, to have seen what he has seen and to have encountered the accompanying experiences—and to be safely at home. But he does not want to go back.

His troubles began when his employer, the man at the head of the expedition responsible for the departure of himself and his four companions on a journey announced to cover two years in the making of pictures in China, suddenly ceased paying salaries, and, unaccompanied by any of the members of his expedition, folded his tent and departed for Los Angeles.

This departure was around last February 1, something like two months following the cessation of salaries and seven months following the departure from Los Angeles of the troupe. In the party were Leonard Fields, director; Jack Smith, cameraman; his assistant, the subject of this story; Garrick Eisenberg, sound man, and Sidney Lund, laboratory man. So far as is known the four others still are in China.

The party left Los Angeles on the last day of June of last year, sailing on the President Pierce from San Francisco the following day. The ship reached Shanghai August 21. It was three weeks before picture making started, in the neighboring city of Soochow, in a Chinese picture with the native actors speaking English. It was planned for American release, as well as for distribution in China, the same as all the product designed to be made by the troupe. It turned out the picture was not completed.

Meet a Typhoon

A few days after the arrival of the troupe in Shanghai, the members were visited by a sure-enough typhoon that remained with them for three days. The rains penetrated the supposed shelter covering the warehouse where the equipment was stored, with the result considerable time was required to dry out and restore the paraphernalia to usable condition.

When it was decided to split the company into two units and to send the assistant to Peking behind a camera, some cables were sent to Hollywood headquarters and authority to make the transfer was secured from the International.

Peking is about 700 miles from Shanghai by air but probably twice that distance by rail. Here the second unit produced a silent picture of



Jimmy Williamson

twenty reels in color. After being here a month the first unit under Jack Smith arrived in Peking.

The latter photographed a picture in sound and color with Chinese actors speaking English, using as backgrounds not only Peking but towns on the frontier of Mongolia.

Williamson also made three single-reelers, silent travelogues in color, to



Cargo junks and floating homes in Suechow Creek, which runs through Shanghai. Center, scavengers at work in garbage boat before being towed out and dumped where river scavengers will salvage more. Circle, floating home of old woman and baby just drifting about. Right, river scavengers combing bottom of river for bits of food, paper, rope and other waste.



Along the Japanese front showing theatre being fired to remove caretakers. A Japanese machine gunner who objected to being photographed. Japanese barricade on Range Road, Shanghai.

be synchronized later for American release. These subjects up to Williamson's departure from China are still undeveloped and are held by a finance company as security pending the settlement of an argument about money matters. On the return from Peking about December 1 all equipment was seized by the Star Motion Picture Company, which had been formed to make pictures for Oriental release.

War Closes Sound Studio

Smith shot a black and white sound picture in the Star studio in Shanghai

and Williamson photographed a black and white sound. Then production was discontinued for a month until the conclusion of the celebration of the Chinese New Year, there being so much noise the recording of a sound picture was out of the question. The coming of the war forced the closing of the studio because of the roar of the big guns.

About February 1 the troupe was forced to face a situation of being in the middle of a war without funds and also the larger and more serious predicament of getting home as best it could. While salaries on the original engagement had stopped about December 1, the Chinese company had protected the Americans until February 1.

Williamson secured two weeks work with William Jensen, news weekly cameraman, in his little laboratory. With Jensen, the American visited the lines and shot stuff for the Paramount news weekly. With newspaper men he also visited the hot spots. On two occasions he was on the front positions of the Nineteenth Route Army of China.

Mrs. Williamson, who had arrived in China in October and had joined her husband in Peking, left for home in February.

Suffering of People

The members of the troupe learned for one thing that an American in a foreign country is just as much a matter of concern to his own government as if he were at home. The same assistance the national government might extend to an American stranded in Los Angeles it will extend to one stranded in Shanghai, but not any more. The American consul will be very much concerned and will do everything he personally and privately can, but nationally his hands are tied.

Nevertheless with diminishing funds the members of the troupe displayed a remarkable spirit of camaraderie. What one possessed was community property. Up to the time of Williamson's departure for home the minimum amount possessed by any of the party was about 50 cents American and to that point no meals had been postponed.

The suffering of the people of Shanghai begged description. Some of the distress was due to cold weather. While Shanghai is situated geographically practically the same as Los Angeles, not only approximately



A Chinese funeral.



Jack Smith (right) and Jimmy Williamson on board steamship Pierce en route to Shanghai



Two old fellows who were business men before the war. Two innocent victims of war's devastation which has left them homeless, orphaned and utterly destitute.

on the same parallel of latitude but also on the 120th degree of longitude, the temperature on the Chinese coast drops to an uncomfortable point for those exposed to the rigors of the open. Ice was in evidence. Incidentally, over a period of a month living in Shanghai is not much cheaper than in Los Angeles.

During his two months in Shanghai while hostilities were on, Williamson noted some striking examples of heroism on the part of the Chinese. Even in the cases of Chinese boy soldiers of sixteen and seventeen years of age it did not seem so much a matter of conscious bravery as it was an entire absence of physical fear.

There was an instance of a lad who had shed his uniform for the garb of a civilian and known to his comrades as a sniper. He had conveyed to the roof of a building extending from one paralleling street to the next a large number of grenades that would explode on contact. These he had divided in a number equally on each side of the roof.

Lad Goes to Death

It seems he knew or his superiors knew that at a certain time the Japanese would send troops through both streets. It was his plan to deluge the soldiers on one street with grenades and then to cross the roof and drop the rest on their comrades, as they passed through the adjoining highway.

To Williamson's remonstrance that the lad would not have a chance for his life, and to his question did the lad know that, the informing companion remarked:

"Oh, yes, this fellow know all right he be killed. He never mind that, though. He no care. He fixed that all up with joss man this morning."

When Williamson and a newspaper

man desired to advance from the fourth Chinese line up to the front line, they asked the advice of a minor Chinese officer as to the advisability of undertaking the trip—if it were safe.

He replied it was not entirely safe, because some of the points between the fourth and first lines were under observation by Japanese stationed in high buildings. "But never mind that," urged the officer; "you can run across."

The two Americans were somewhat reluctant. In fact, they were quite unconvinced.

"Oh, I go first," responded the officer. "I show you. Suppose they shoot at me. They not hit."

Under the instructions to go one at a time, the one waiting until the other had completed the operation, they followed the Chinese officer. In each case as the American came hurriedly into the clear and hugging the ground the machine gun bullets would tear up the earth behind him, but not anticipating him and thereby not stopping him.

One Real Scare

Williamson admits he got a real scare during his Shanghai visit. That was when in going through a narrow street in the Chapei district he passed a doorway in front of which was a matting. As he cleared the doorway a soldier raised the matting. Simultaneous with its raising there followed a burst of machine gun fire.

It was a matter of a fraction of a second, which under the circumstances was a long time—for Williamson. It was not until he had made a hurried inspection of his anatomy and his clothing he felt reasonably sure he had missed the burst. But he did think things about the soldier who could not take the pains at least to

see if his immediate foreground was clear.

The American became friendly with some of the Chinese soldiers. One of them on one occasion offered him either a rifle or a machine gun to try his skill at the Japanese, even pointing out soldiers of the latter moving about in the distance. The offer was declined with thanks.

Williamson told of going to bed and watching the flashes of the Japanese big guns, followed by the scream of the projectile traveling a line not so far away from the hotel, and followed in order by the explosion away off behind him. For a while he would listen to the racket and then gradually slip off to sleep—so to rest in peace unless by any chance the firing ceased. In that event the sleeper quickly would be wide awake.

The returned American told of one incident that made a deep impression on him. He saw soldiers bringing out of a house a Chinese woman who had been there for several weeks because she would not leave the body of her son. She was on the verge of starvation.

Taking of still pictures was difficult because of the dense pall of smoke from exploding guns and burning buildings.

Through the courtesy of the steamship company, Williamson left Shanghai March 5 as a passenger on a Furness cargo ship bound for Vancouver.

The pictures with this story were made by the cameraman on 70 mm. Eastman panchromatic negative.

Jorge Isaacs Theater with 2000 Seats Opens in Bogota

SYLVESTER J. ROLL, American Trade Commissioner at Bogota, Colombia, reports that a new motion picture theatre called "Jorge Isaacs" was recently opened in Cali. This theatre, the finest in Colombia, is modern in every respect, seats 2,000 and is equipped with Zeiss Ikon sound apparatus. The management has contracted for American products.

It has been reported from time to time a company would be formed in Bogota to produce motion pictures of a national character. The would-be promoters were reported to be collecting 10 pesos from every person who wished to get a part in the productions until the police stepped in. It is considered most unlikely any such company will be formed and American firms have been warned against any proposals that might be made.

New Studio in Prague

Assistant Trade Commissioner S. E. Woods of Prague reports that after building permits were received work was started on the A.B. motion picture studio in Barrandov.

Satisfactory progress has been made, and it is thought the studio will be completed and ready for use early this year. The plant will consist of two modernly equipped studios and laboratory and a hotel for actors and studio employees.



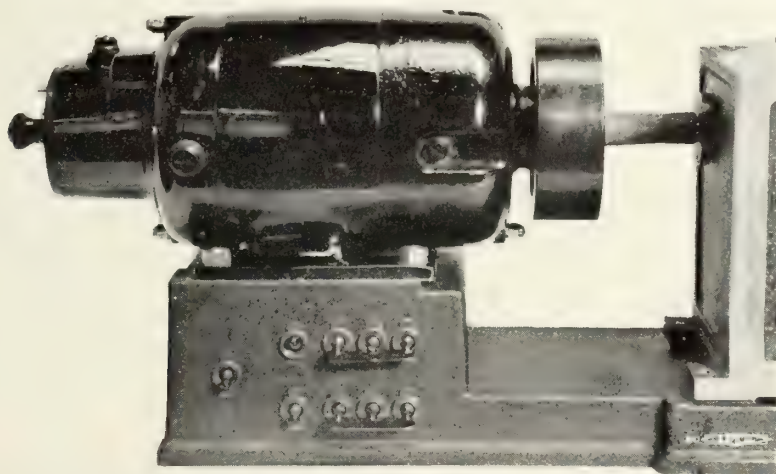
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When Cameraman Built Fishhouse

That Was on Discovery the Madame Was Storing
Rare Specimens of Finny Tribe in Sacred
Precincts of Private Darkroom

By ESSELLE PARICHY

WHETHER or not it is a paleontological truth that the early beginnings of all life originated in the waters of the earth, the fact remains that water does exert a magnetic pull for humans. To illustrate, it is amazing how many persons are fish fanciers or interested in the inhabitants of the deep.

The first attempts at collecting fish from their natural environs for the purpose of observation and pleasure in Man's estate dates back many thousands of years when the Chinese became great lovers of the finny tribe, producing, in that remote age, exquisite breeds the posterity of which to this day captivates our fancy.

The Telescope Fringe Tail Fish was the ideal of Chinese art, as it portrayed the nearest approach in appearance to their sacred dragon and was the delight of every Manchu for centuries. Later this Oriental influence and patience in fish culture became introduced to the Occidental mind, and aquatic life was the vogue of every castle and monastery through medieval times.

Today fish as pets are not only a source of pleasure, but are considered a panacea for tortured nerves. Hospitals are using them more and more for the benefit of patients in the convalescent wait.

Florida is fast becoming a center for the culture of tropical fish with many minds and authorities on the subject; notably among these is T. H. Campbell, who has spent years in the science. One of the outstanding re-

sults of his endeavors is the development of the jet black *Mollienisia Latipinna* and the black *Gambusia Holbrookii* female.

Mrs. Parichy Exhibits

At the recent annual exhibit of the Miami Aquarium Society the show attracted thousands of spectators to view the exhibits of rare species of tropical fish from all parts of the world. Here side by side, in neat alignment, were aquariums containing colorful Swordtails from Mexico, Mouthbreeders from the Nile, Danios from the Ganges, *Pollyacanthus Dayi* and Paradise fish, natives of Indo-China . . . fish of all sizes and coloring from the gorgeous Betta Cambodia of Siam to the tiny Guppy of the Gulf regions . . . all dazzling the visitors hour on end.

Mrs. Parichy (the Madame to me) is an ardent fish fancier. In the recent show she won sweepstake honors of thirteen ribbons on her fourteen entries in the novice class. Her love of collecting rare fish had acquired such proportions that, in self defense, it became urgent I build a fishhouse as the apartment was cluttered with fish to the right of me . . . fish to the left of me . . . in the bedroom, in the bathroom and even penetrating into the inner sanctum of my laboratory darkroom which greatly clogged the wheels of progress in a photographic sense.

Now, what has grown to be a huge family of piscatorial pets is safely lodged in its own dwelling. This seminary of fish has become a rendez-

vous for the rabid fans and one can hear discussions of the finny tribe lasting far into the night, while every day is fish day now.

Photographer Plays Nurse

What is more amusing than to see two hundred and fifty pounds of human gently netting out fish less than an inch long with all the tender care of a mother, and fish culture seems one hobby that is enjoyed by people from all stations of life . . . the millionaire will vie with the truck driver for supremacy in his respective fish breeding endeavor.

Today the Madame asked me to play nursemaid to "Mr. and Mrs. Betta" (from Cambodia) and their potential progeny . . . it seems that they want to go to housekeeping and take on marital responsibilities just when I have other things to do, so I have brought the old typewriter down here where I can combine work and watchful waiting, keeping an eye on each as it were . . . hence this fish tale.

They are an interesting pair, these Bettas, . . . her platinum blonde loveliness being offset by his deep wine red finnage that sails through the cool translucent water like a crimson flash in pursuit of courtship.

Everything is going nicely at this stage of the game . . . the spawning is over and the proud daddy is busily watching the eggs lest they fall out of the floating bubble nest he had built to receive them, while the mother, with the indifference of a duty well done, is leisurely drifting toward a neutral corner to avoid the ire of "Mr. Betta," who now wishes to reign supreme in the care of the "home," so it is my move to rescue the lady to a place of safety.

Violent Courtship

All about me from out their prismatic abodes eyes peer at me with what seems to be almost human intelli-



A corner of the seminary of fish where the finny tribe live in perfect contentment. Mrs. Parichy with the winning hand of thirteen ribbons and silver trophy for sweepstake honors. Another view of the fishhouse.

gence. Here I see the *Peterophyllum scalare* (commonly called Angel Fish) that are striped with chocolate brown vertical bands that extend from the dorsal fin to the bottom of the anal fin, that disappear and reappear with the changing moods and temperament of the fish.

In shape this fish is flat and taller than long in size and is considered the "aristocrat" of the aquarium. They are most fascinating to watch as they glide gracefully through the water, but during the spawning season their courtship is so violent that it suggests a duel to the death rather than a love match of affinities.

Another rough lover of the aquarium is the very rare *Panchax Chaperi*, the male often becoming cannibalistic during the mating time. However he is one of the most beautiful of Nature's handiwork, his markings being many vertical black stripes on a smoky blue field, fins and tail edged with jet black, while the underside of his mouth is a splash of flaming red that distinguishes him from his mate. He hails from the waters of Malabar.

Another interesting group and less vicious in domesticity are the live-bearing fish, or those that give birth to live young, the offspring being minute bits of life that are able at once to feed, free swim and take care of themselves. Under this heading come the *Xiphophorus helleri*, otherwise known as swordtail from the fact that the male, a jewel of living splendor, has a swordlike anal fin longitudinally striped with iridescent hues.

Unending Panorama

The Guppy is also of this live-bearing variety and the smallest; they are very prolific, often giving birth to fifty or more young at a time. The tiny male dons his most scintillating colors to parade before the appraising eyes of the ladies. I spend much time watching the amorous antics of these diminutive individuals, for they are my favorites.

There are so many different breeding habits of the tropicals; some hang their eggs on plants in a form of a pearl necklace, and some are hatched

in the mouth of the parent. It is a strange sight to see the little ones darting in and out of the parental jaw. Some broadcast them in the sand and forget about them, while others dig pits in the sand, deposit the eggs and "fan" them with their fins until hatched, so there are fish to please every type and disposition of man.

It is surprising how attached one becomes to these fish pets, who make

no disturbing noise and only give pleasure and restfulness in the hectic speed of the present day whirl.

It is said that to be a real aquarist you must be able to stand the world depression, bank failures and stock tobogganing with a Joe E. Brown smile, yet feel heartbroken to the point of tears upon finding one of your fish pets "belly-up" (using the fish vernacular) and departed for the "Fish Valhalla."

Hollywood Camera Exchange Opens Larger Quarters at 1600 Cahuenga

THERE'S a dizzying array of photographic equipment on display in the Hollywood Camera Exchange's new quarters at 1600 Cahuenga. Fronting on the highway named the store runs 75 feet along the northeast corner of Selma. The spacious floor area is increased in exhibiting values by a twenty-foot ceiling. Here along the north wall are stacked many varieties of photographic equipment. All in all it is believed to be the largest professional camera exchange in the world. In addition there is an amateur department of unusual scope.

It is not yet two years ago that Clifton Thomas and Arthur Reeves, veteran professional motion picture cameramen and members of International Photographers, started the exchange on Chauenga. Later the latter withdrew actively from the company in order to establish the Hollywood Motion Picture Equipment Company. Frank Cichon is now associated with Mr. Thomas.

A large staff has been assembled to take care not only of the local business but of the expanding mail order trade.

Another department of major importance is that of professional motion picture cameras, there being for rental twelve Mitchells and twelve Bell and Howells. Of profes-

sional tripods there are more than seventy-five examples.

A projection room is equipped to show sound as well as silent pictures. Also there is a machine shop for general repairs as well as model and experimental work.

There are two darkrooms, one on the main floor and one upstairs, with testing facilities in each. Upstairs, too, are cutting and stock rooms. And when it comes to lenses and still cameras there is an amazing variety to select from, demonstrating the truth that rides in the company's slogan of "Everything Photographic."

New Filmo Goes on Sale at Record Low Price for Brand

ANNOUNCED for April delivery was the new Filmo projector, the Model M, selling at a price lower by far than that of any previous Bell & Howell projector.

The Model M is asserted to be a quality machine built for years of service and projecting brilliant, steady, flickerless pictures.

The Model M is mounted upon a broad, secure, aluminum base, which forms the bottom of the carrying case. The neat, sturdy, black fabric leather covered case is set down over the fully erected projector and clamped to the base.



Exterior of Mrs. Parichy's fishhouse. Esselle Parichy writing his fish story in the prismic reflections of the finny tribe. Individual apartments for each pair and specie.

Roderick Giles



Noise Ketcher

As told by
Fred A. (Red) Felbinger

To the
Sassietty Reporter

CHAPTER VI

HISTORY tells all about how a bunch of smart hombres landed on a island called Manhattan, bought the whole piece of land for a coupla bags of Bull Durham or cheap stogies from the Injuns what owned it and then drove the Injuns across the Hudson River to the west of it. . . . Well these smart hombres lived on and on and, in the twentieth century now, these Manhattan birds still thinks there's still nothin but Injuns across the other side that river, but every once in a while some Manhattan bird strays across that river and finds out they is white people jest like themselves over the other side.

Of course now quite a few of them Manhatteners comes across, but in the eighties it wuz quite a deed to go over the other side. . . . Well, there is one hombre by the name of Perkins what crossed in them eighties and he got out to the Middle West.

Of course a guy is gotta be rewarded for sech a deed, so they named the spot where he settled Perkinsburg. . . . Now Perkinsburg is a right nice place all right . . . you know the kind of spot where hombres what is drivin high power straight eights steps on the gas when they rolls down the Main street jest to see how much dust she'll kick up for the natives.

There is a railroad station, but the guy what rides in the mail car of the limited is so good at snatchin the mail bag from the doo-dad by the depot the engineer don't even havta trottle down. . . . In fack, the only

The Kid Himself

time a train did stop there wuz the time ole Andy Brown forgot the Limited wuzn't through yet and walked right out jest as she rolled through and the engineer had to stop then to make out his accident report.

Can't Lock Yourself In

Around the corner from the depot is the Smith House, a high class hotel of eight rooms and one bath down the hall at fifty cents extra, providin you ain't nervous some yokel might bust in while you is trying to soap your back because the door has kinda settled on the hinges and you can't lock yourself in for the Sattidy event.

Out of the eight rooms . . . one wuz occupied by ole man Smith and the Missus. . . . The southern exposure room wuz occupied by ole Mirandy Puffer, a ole maid what decided she wanted to live downtown where things wuz kinda hummin . . . knittin and tattin parties . . . she wuz kinda lonely when Paw passed on to the pearly shores.

The other six rooms wuz lonely most of the time . . . except when some tired salesman got tired of drivin the ole model "T" through the mud on a rainy night.

Not that they wuzn't nice rooms, ole Smith jest had a flash of the artistic and papered the rooms in the most elegant design of big huge trees . . . did all the paperhangin hisself . . . and when he got through them rooms looked like real forests risin up the

way those trees stood out on that wall paper.

Well Perkinsburg maybe could a went by unnoticed, but it so happens that Roderick Giles, star dial twister, in the Middle West for Screen Digest, is rollin over the railroad crossin by the depot when the axle snaps on the sound truck. . . . Rod is kinda steamed up to meet his button pusher, Pat MacCarthy, up in the north country to make a loggin pix and Mac is gone on ahead to line things up . . . especially the corn sittiation, as Mac figgers he kin buy a couple gallons extra to drag back to the Windy burg.

Thunder and Clear Sky

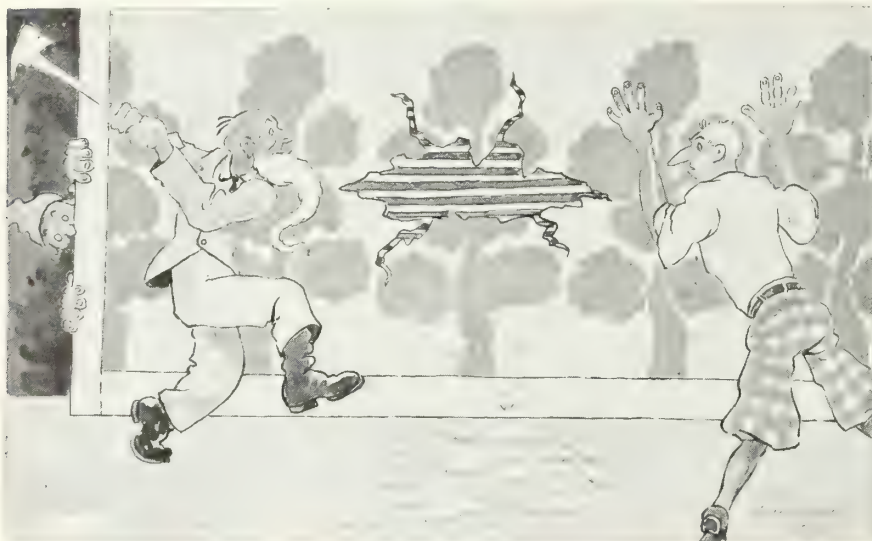
Well, Rod busts out the side of the truck jest as she settles down on the railroad main right of way and he can't even budge the old bus when all of a sudden the station agent busts out of the depot wavin his arms and yellin at Rod kinda high pressure like. . . . Rod is admirin the rear end of the truck and he finally looks up and sees this hombre goin through the wigwag contortions, so he finally decides he better ankle over and git a earful of what's ticklin this baboon's scalp.

Well, Rod lifts up them size elevens of his jest twice when he hears a crash like thunder behind him . . . funny, thinks he as he kin see the sky is full of actinic rays . . . and why should it thunder with sech sunshine around him . . . so he looks around jest in time to see the observation car of the limited zoom by . . . well the station agent jest dashes up full of a attack of astma as Roddy realizes his truck has been assigned permanently over to St. Peter up there at the pearly gates.

When Roddy sees what the limited has done to Pat MacCarthy's pet equipment his adams apple starts to act like the bouncin ball in them thar Max Fleisher cartoons they shows in the cinema temples.

Rod throws his arms around the station agent to hold hisself up. . . . Pretty soon it sinks in that maybe he should hurry and wire in his resignation and go west and be a cowboy or sumpin. . . . Rod kin see Walters, the editor, turnin handsprings when the good news comes in over the wires. . . . Finally Rod gits a idear maybe he should phone Mac long distance, collect, and break the news to him first.

So Rod trapes over to the local telephone office which is run by the local gossip in her home . . . well the wiggly eared hello gal finally remembers how to git a long distance wrong number through . . . and about



"Boy, you besker be brave . . . Our only hope is to start choppin' our way out!"

half a hour and two buckets of perspiration later Rod starts to tell Mac, by phone, the ole bus is a washout.

Predicts Murder

The way them words come out through his tonsils Rod feels like he been drinkin glue, or sumpin sticky . . . but when he gits the idea into Mac's Irish dome at the other end Parkinsburg operator faints tuning in on the conversation . . . Mac dusts off every hot word they illustrates with asterisks.

"And listen, you cursed dumb, nit-wit, dial twistin halfwit, you stay right in that town until I git there!

"Also tell the sheriff, if they have one there, to git all set for the first high class murder Perkinsburg is ever enjoyed!" . . . and the way Mac banged up that receiver Rod thought one of his noise ketchin eardrums blew out.

Well, Rod finally staggers over to the Smith House and axes for a room with shower . . . ole Smith kinder opens his mouth on the word "shower" and says:

"Naw, young feller, it's been a mighty dry summer; ain't a been a shower now for three weeks, but it's good for the corn hereabouts, you know!"

But Rod ain't payin much attention when ole Smith ushers him into the room with the best forest design wall paper in the house. . . . "Ye'll find the bath down t'other end of the hall" . . . bows Bellboy Smith as he exits to sit down in the lobby as Manager Smith.

Rod throws himself on the bed and he enjoys the first real cry he is had since Gertie has tole him she wuz through permanently. . . . Finally he decides he better take a bath as maybe he'll feel better . . . so he mushes down the hall and walks into the bathroom . . . jest as Mirandy Puffer is takin off her petticoat for the weekly ritual. . . . Mirandy leaves out one of them warwhoops cowboys use at Rodeos . . . and Roddy dashes back to the room jest as House Dick Smith comes dashin up.

Mirandy hollers how the young squirt bust in to compromise her, in the best coat of pink she kin put on them anemic cheeks of hers'n. . . . Rod finally explains to House Dick Smith that he wasn't gallivantin into the ole maid's privacy . . . so ole Mirandy gits all a titter with the giggles when she sees it is only a accident . . . and not a man bustin into her life after all.

Pulls Big Sister Act

So about suppertime Rod ankles into the dinin room, and as he passes Mirandy she gits another fit of giggles so Rod gits over to the other side of the dinin table and pretty soon Florence, the hired gal, finishes servin the supper and sits down next to Rod to help kill the hot groceries she has prepared.

Florence is one of them sweet country gals . . . with rabbit teeth . . . havin heard all about Rod's hard luck and bein one of them sympathetic gals she kinda pulls the big sister act on Roddy and Rod falls for it since

its the first kind treatment his way that day.

And by the time they gits to the custard puddin Rod is got hisself all dated out to a buggy ride by Florence . . . providin he helps her clean up the dishes and her other chores. . . . And a couple hours later, ridin along a country side road, Rod discovers,

whether it's a "Gertie in a Manhattan Newsreel office" or "A Perkinsburg Florence," they is all got a line purty much the same on the understandin act, providin a guy gits gaga enuf to admit he is a single bird what is lonely.

So Florence finally confides to Rod she knows where she kin git him a



So he looks around jest in time to see the observation car of the Limited zoom by.

gallon applejack what's got a purty good kick providin he thinks it would make him feel better. . . . And Rod feels like maybe he better git some spirits into the ole system before Mac's arrival.

So Florence drives him over to her Uncle Si's and Rod gits the gallon and even gits Uncle Si to join in listenin to his troubles. . . . and purty soon the gallon of applejack is under the belt of the three. . . . and Rod discovers applejack runs rings around the ole Windy Burg Injay jest a few seconds before he takes the count.

Uncle Si bein used to the stuff tells Florence to turn in and tosses Rod into the ole buggy and the ole gray mare drags the two over the roads back to the Smith House where Uncle Si drags Rod up to his room and tosses him in the bed. . . . Also he brings along another gallon of applejack.

Well, purty soon Rod comes around and the two settle down to a little more applejack. . . . also the biggest drunk in Roderick Giles' life. . . . So they gits silly drunk and pretty soon they both gits the D.T.'s and all of a sudden Rod lamps the forest scene on the wall paper and they gits together and decides they is lost in one heluva big forest.

Start Choppin Way Out

So they worries and worries and runs around the room wonderin hows they gonna git out of that forest alive again. . . . Finally Uncle Si falls through the door and he gits up to spy the fire axe hangin on the hall wall. . . . So he grabs it and staggers back to Rod with the dialogue: "Thish ish the denshest forest I ever been up again! . . . Boy, you besher be

brave. . . . our only hope is to start choppin our way out!"

And Uncle Si starts to swing that axe like a axe ain't ever been swung. . . . Si pecked out half the plaster of one wall on that first swing. . . . also about six of the best trees on that wall paper. . . . Ole Smith dashed in wearin his flannel nightgown jest in time to see another mess of plaster go with some more yards of tree wall paper, also to duck the axe jest as Uncle Si collapsed.

Rod got going with the axe jest as ole Smith blew the rest out of the Perkinsburg siren on a riot call. . . . Rod completed tearin out the rest of the plaster jest as the first posse in Perkinsburg in 16 years wuz surroundin the Smith House. . . . every available shotgun in the surroundin territory wuz dragged over. . . . and Rod chopped merrily on and finished up the rest of the room jest as the posse wuz ready to charge, when all of a sudden Pat MacCarthy busts in in his car and has the news handed him pronto.

"Put down them silly shotguns and go home to bed!" screams Mac, and he dashes into the Smith House, up to Rod's room jest as Rod is gittin goin on the best high-class cryin jag what ever happened.

Mac gives him one dirty O.O. and sings Rod to sleep with one swell haymaker. . . . Mac piles Rod next to Si on the floor and covers the two up with a blanket. . . . Mac then sits down over the bed, picks up the ole jug of applejack, tries it and kinda figgers: "Oh well! Accidents will happen! I guess we kin git a new truck! But this is heluva swell applejack——!"

(To Be Continued)

it will be divided according to the stock interest of the guild and the owners of the picture. The guild will make no charge against a production for the use of its funds. The Bank of America will administer the affairs of each production.

Levee now is in the east in consultation with persons and organizations regarding his new project. Among these will be the Theatre Guild, with which body he hopes to negotiate a working agreement.

The project was announced by the founder at a meeting at his home on the evening of April 2 at which was present many newspaper and magazine writers about the screen. Since then he has entertained the screen writers and also directors and on his return from New York will give a reception at his home to the more prominent screen players. It is expected at this gathering Mary Pickford will officiate as chairman.

Harry Wilson, the first member of Levee's staff, preceded his chief to New York.

The Los Angeles Examiner on April 26 carried a story that in passing through Chicago Levee remarked in speaking of the guild:

"Shakespeare's plays and other old classics are being considered for the first picture."

Yet when less than three years ago the editor of this publication sent a story to a couple of the most progressive magazines in the country to the effect that obviously very shortly the screen would be the medium of reproductions of vocal Shakespearean plays the stuff was returned with the entirely cordial suggestion the material was quite too visionary. The world do move, even in the picture business, "progressive" editors to the contrary notwithstanding.

Mike Levee Organizes Screen Guild for Production of Quality Pictures

UNDER the leadership of M. C. Levee, the motion picture industry is going to witness something new in the making of pictures. The well known studio man, who has just resigned as executive manager of Paramount west coast studio, has organized the Screen Guild. It will be modeled generally along lines followed by the Theatre Guild, one of the few New York theatrical organizations and may be the only one to have returned anything resembling a financial profit during the past year or two.

Among those who already have pledged their aid in carrying out the aims of the guild are Mary Pickford, Douglas Fairbanks, Cecil B. De Mille, Frank Lloyd, George Fitzmaurice and Benjamin Glazer.

Briefly, it is the intention of the new association to open the doors to all worthy material in the way of stories and when the script is ready to shoot to start it from scratch in a financial way. Outside of the scenario department and the president's office there hardly will be even a skeleton

organization to pile up initial cost on a picture. In other words, in the making of motion pictures most of the expense will start and end with the production work.

No formal arrangements have been made as to releasing of any subject made by the guild, but it is admitted United Artists is very much interested in the possibilities of obtaining desirable product for its exchange organization to handle.

Company Finances Itself

It is intended in the main for the company to finance itself in picture-making. Less money will be required to complete a production than is the usual case. As an example, a featured player or director or writer or a cameraman may accept in cash a percentage of the salary customarily paid, taking participation trust certificates in lieu of the remainder due.

The first returns from any picture after repaying the guild's cash outlay will go to recompense the holders of these certificates. When money comes in after these latter claims are paid

French Film Makers Urge

Partial Ban on Raw Stock

from America and Germany

ACCORDING to the German trade press, reports George R. Canty, Trade Commissioner, the association of French raw film manufacturers is reported to have applied for restrictive measures against the import of foreign material in view of the fact that Germany, America and Belgium have succeeded in increasing their sales to an alarming extent in the last few years.

The following figures may be of interest: Total raw film imports in 1927, 8,120,000 meters; 1928, 15,000,000; 1929, 19,000,000; 1930, 25,000,000; 1931, 28,000,000.

In 1931 Germany (Agfa) participated with 13,101,582 meters, America with 10,415,824 meters and Belgium (Gevaert) with 4,428,414 meters.

In view of the fact that French requirements amount to 35 million meters it is obvious the French manufacturers are only enjoying a very small share of the business. The association referred to therefore suggests that imports be restricted to the average figure for 1927, 1928 and 1929, namely about 15,000,000 meters.

Tragedy Follows News Cameramen

Element of Hazard Frequently Present When Reporter-Photographer Sets Out to Win Scoop in Subject and in Time

By GEORGE J. LANCASTER

THE newsreel cameraman's life contains a large percentage of wonderment. He starts his day wondering where he will get his next story. Then having sent one in he wonders if it will make the next issue or if the editors will put their seal of approval on it as having screen value.

One of the most general characteristics of men in news reel work for any length of time is a dual personality—merry, happy, fond of a joke and handy with wisecracks out of working hours, but hard boiled and intent on getting the story when working.

This is a game where you get assignments, tough or pleasant as they come, with no thought other than to get the picture. There is no time to think of danger. Of course, if there is a chance for a scoop or an exclusive the thrill of getting on the screen first outweighs all other considerations.

Each man on the job goes at it in a two-fisted manner, trying to outdo all others and deliver the best pictures. But just as soon as the packages of film are in the mail business is shelved and forgotten. Relaxation and a friendly discussion of the day's work replace the strenuous efforts expended in behalf of keen-edged competition.

Tragedy enters in occasionally, for it is all a part of a newsreel cameraman's job to risk his life, if necessary, to cover his assignment.

The writer recalls such an incident up in Washington in the summer of 1926. Shorty, his brother and I were

all set to get an early start from Seattle for Longview, where we were to get the pictures. The weather was beautiful, typical of the Puget Sound country. The window in the breakfast nook had been opened to let in the fragrant air. At the breakfast table we received our first warning of impending tragedy.

Sinister Omen

The birds were chanting their melodious songs when all of a sudden a frightened sparrow flew through the open window directly at Shorty, perching on a light fixture on the wall. Shorty looked startled and then turned pale. In answer to my look of surprise Shorty remarked: "That's a sure sign of death."

Giving the matter no further thought we proceeded to Longview. At that point the highway construction crew was blasting a ledge into the side of the mountain high above the Columbia River on the Washington side in order to run the highway along the river instead of winding miles around the country. The cameras were to catch the movement and dislodgement of the mountain.

About three hundred feet from shore a large rock about fifteen feet high stood to one side from where the blast was to take place. It was an ideal set-up to shoot from, so Shorty and his brother selected it while I went up the river to get a side angle. Kinograms was represented by a free lance in a skiff anchored in midstream directly in front of the blast.

At two minutes to two warning was given and cameras began to click. The earth shook. The mountainside lifted and slid into the river. Tons upon tons of rock went down, causing a huge wave. Shorty, his brother and the Kinograms man were caught in the deluge. Their bodies were not found until five days later. Then I remembered the sparrow and Shorty's remark.

They Got the Picture

The cameras were salvaged. The exposed film in the perfectly airtight and lightproof magazines, which proved to be watertight also, was developed, and the audiences that witnessed the picture marveled at the shots with no knowledge of the attendant tragic circumstances.

In this magazine last December I told the details of my assignment to film the annual caribou migration in the Yukon country. When I arrived back in Seattle I found a wire assigning me to cover the Pacific battle maneuvers. I immediately left for Port Angelus, where the cruiser Omaha, flagship of the destroyer squadron, was lying at anchor.

Having been the only newsreel man assigned to the job, it would have been an exclusive had the Navy department not changed the plans the second day out. The Omaha and six destroyers were detailed to search for the Doran flyers who fell in the Pacific. The base of operations had been Pearl Harbor, H. T.

This was back in 1927 and shows how much traveling was done in a short time. It was quite a jump within ten days to hop from shooting caribou on the Yukon to cruising around the Hawaiian islands looking for lost aviators.

To date one assignment has been the envy of all the profession. That was



Just a flock of cameras waiting to be cranked.



*Shooting caribou from steamer
Whitehorse on Yukon River*

the Byrd antarctic expedition. Paramount had the exclusive on it and Joseph T. Rucker and Willard Van Der Veer were the cameramen who spent two years on the bottom of the earth to bring back "With Byrd at the South Pole" which so deservedly won the Academy award for 1929-1930 as the most outstanding cinematographic achievement.

There are a lot of professional tricks in this game. It is not at all unusual for one cameraman to try and slip something over on the gang to make a beat.

Anything For a Scoop

One of these tricks is known as "the Post Office gag." I saw this worked on a shipwreck assignment on the beach at Hoquiam, Washington. All the different newsreel men were on the job, of course, and later we all congregated in the postoffice to mail our packages of film to New York.

One of the boys in the line asked us how we were going to ship the film, straight or air mail. Then he remarked he was shipping his straight as it was only another ship on the rocks. Walking over to the mail chute he dropped in his package.

A cameraman who was wise to this gag walked over to the chute and stood near the opening to listen how the package sounded when it dropped. It had a decidedly empty like sound. Not being acquainted with this trick I asked for information and learned that the package which was dropped was a dummy.

The real package was in the smart guy's car. He wanted us to think he was mailing straight hoping the rest of us would follow suit. He would then beat it over to Pasco, the air mail terminal, and ship his film to New York via air, outside handling.

That would put his story in New York and on the screen about four days ahead of the others. Then we could consider ourselves scooped. Get the angle?

"Just what do you mean by 'outside handling'?" I asked.

"Well," was the answer, "that means the news companies have an agreement with the Post Office department not to put in the mail bags or through the regular post office routine packages so marked by a label provided.

"When the plane leaves the airport we wire the editor that the plane left on such and such time. The office keeps tab on its flight and has a messenger waiting at New Brunswick Field for its arrival. The aviator hands the special messenger the package. He rushes it to the laboratory, thus saving a day for the regular delivery."

If No News, Then Make News

An active imagination is a handy asset for a newsreel cameraman when news is scarce. All the news reel companies are associated with some

local sheet and newspaper tips and clippings sometimes help a lot when a story has to be "cooked up." Such attempts usually involve stunts and require a lot of hard work in preparation.

Frequently it takes weeks to work up a gag. Of course first of all one must have a fixed idea in mind as to what would be a thriller or have screen value for entertainment. The next thing is to work it out on paper, contact the person or persons directly interested in the supplying of what one would need, which they usually do to the letter. It appeals to almost everyone to get into the movies.

One day while driving between Seattle and Portland on a weekly scouting trip just to look around and get ideas I noticed two houses near the highway being wrecked by three men. I stopped and asked the owner if he was wrecking the houses.

"What's it look like, son?" was his snappy comeback.

"It will take you months at the rate you are going. I can lay them flat in half a day if you want me to," I replied.

"Tickled to death to have you, but I can't afford to pay you."

"Okeh," I replied. "Pull the men off and I'll be back in a few days."

Army Does Wrecking

Following up my plan I got in touch with the commander of the tank division at Vancouver barracks. I told him about the houses and explained it would be swell practice for the men and tanks as well as give the War department a chance to see how the training is carried on.

The next day, as a result, the owner had his houses wrecked; the army got a good drilling; the public got an interesting news picture and a cameraman had hatched another idea.

It is undoubtedly a great game, hazardous and fascinating, with little chance for monotony. However, speaking from the photographer's angle it does not seem that the news end is the same as it used to be.

The coming of sound seems to have eliminated much of the zip, dash and go. The old rivalries of news cameramen are not so much in evidence and the races to the screen from the ends of the earth have apparently all been run. Nevertheless, it's still a great game—an experience one can never forget.

Colombians Show Increasing Liking for European Films

FOR the first time in many months, writes Assistant Trade Commissioner Sylvester J. Roll of Bogata, European films have been shown with success in Colombia.

"Troika," a Russian film produced by the German house Hissa-Usonian, has been playing to full houses and is regarded as one of the best of the past year. Another German picture, "Catherine of Russia," and an English film, "The Yellow Mask," also have been popular.

It is reported a large number of German films have been imported.



News hounds on a day off, with writer at center of picture

WHAT DOES YOUR PUBLIC KNOW ABOUT RAW FILM?

NOTHING, perhaps. Yet, whether they're aware of it or not, people are profoundly influenced by the *photographic quality* which that film gives or does not give them on the screen. It may mean all the difference between a picture that goes its quiet, unprofitable way and one that becomes the talk of the town.

There's no need, these days, to run the risk of sacrificing photographic quality. Eastman Gray-backed Super-sensitive Negative, with its unmatched qualities and its never-failing uniformity, costs no more than other films, yet it helps substantially to head the picture for success. Wise the cameraman who uses it...lucky the exhibitor who runs prints made from it!

EASTMAN KODAK COMPANY

J. E. Brulatour, Inc., Distributors
New York Chicago Hollywood

How Simply to Develop Sound Film

Equipment Designed Economically to Handle
1000-Foot Lengths of Film Explained
by Expert in Lab Methods

By ARTHUR REEVES

SINCE the inception of sound recording, there have been many problems to be worked out by the several crafts responsible for the finished motion picture. Among these the question of development facilities for the 1000-foot negative or positive film rolls has been a difficult one.



Many laboratories have had to work out their own methods of handling these lengths of film. The cost of a developing machine has been out of reach of the smaller laboratory, not only the cost of the developing machine, but the air conditioning of the film also has been a grave problem costing over \$5000.

In order to continue in business several small laboratories using the rack system have adopted a system using a 400-foot rack. This rack has the same outside dimensions as the 200-foot rack and will fit the same tanks, as will be seen by the samples on display at the Hollywood Motion Picture Equipment Co.

The average scene nowadays does not run over 400 feet. When the scene runs longer than 400 feet it is split up by the method described in the last issue of *International Photographer* entitled "Just How the Butt Patch Is Made."

In Figure 1 is shown the standard 200-foot rack on the winding stand. In Figure 2 is shown the 400-foot rack on the same winding stand. The principle is plainly shown, that it is a rack within a rack. The construction is somewhat changed. The top and bottom bar are widened out to a width of about 4 inches. These bars are shaped so that the film only rests on three points, on the top and edges of the bar. This helps to eliminate rack flashes by allowing a circulation under the film at these points.

When the rack is placed in the developer these hollow spots under the film allow it to give, and the developer is not forced into the emulsion at this point. Of course the width of the bar does not give as sharp a bend in the film as did the 200-foot rack.

The inside rack is about an inch wide and has about the same sharpness of bend as the 200-foot rack. However, this does not seem to give rack flashes because it is protected by the bars of the outside rack when forced into the developer. The metal parts are of monel metal. The pegs which separate the film are of wood. The center rack is held in place by two sliding bolts. The spring action is accomplished by the use of rubber bands as shown in Figure 4.

In Figure 3 we see the rack ready to wind. The outside rack is held in place by a sliding pin while the rack is wound. When the inside rack is wound it is locked in place and the winding is continued around the outside rack. Figure 5 shows a rack

with about 350 feet of film on it. This amount of film was used to illustrate the racks to better advantage.

By judging from the width of the film it can be seen how much room there is between the top bar and the inside rack, as shown in Figures 6 and 7. They show that there is more than an inch of space all around.

The rack is shown in Figure 8 from the end where the inside rack continues over the outside rack.

There is only one precaution and that is when it is first put into the developer, or soak tank, that the strands do not touch. After the film has once become wet there is no danger of the strands sticking together.

Since the inception of the borax developer very fine negatives have been developed with this system.

Real Writer Frames Story Related by Real Comedian

By Arthur Brisbane in Hearst Newspapers

DEMOCRATS, in their love for each other, recall a story that Mr. Edward Cantor, young actor, has told to Horace Lorimer, young editor.

Mr. Cantor took Mrs. Cantor to see Clark Gable and, says Cantor, when Gable took Joan Crawford in his arms:

"My wife, who watched the picture closely, said 'Phooey.' A few minutes later, at another passionate scene, she said 'Phooey' again.

"Well, I thought, here at last is a woman who sees nothing in Gable. Toward the end of the picture, when I heard her say 'Phooey' a third time, I turned to the star's defense.

"'Ida,' I protested, 'that's Clark Gable. Why do you say "Phooey"?"

"She snapped back: 'Keep quiet. I was thinking of you.'"

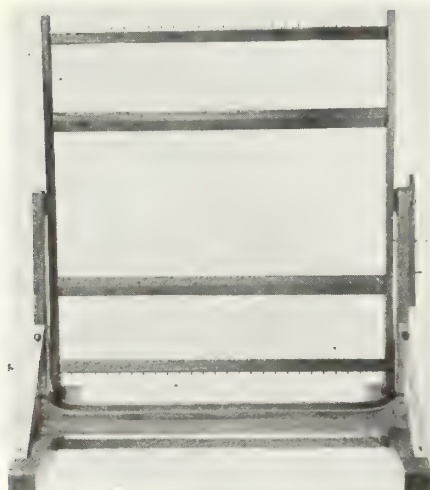


Fig. 1

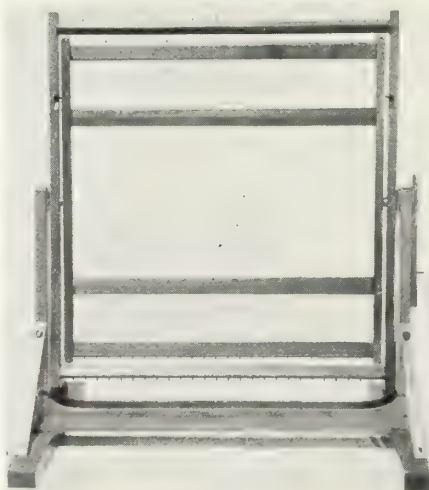


Fig. 2



Fig. 3

Picture Pilots Form Trade Body

Under American Federation Men with Record of Over 40,000 Hours' Flying in Films Organize for Union Purposes

ORGANIZED September 29 of last year the Associated Motion Picture Pilots has received its charter from the Air Line Pilots Association and thus now is affiliated with the American Federation of Labor, California State Federation of Labor, Los Angeles Central Labor Council and the Federated Motion Picture Studio Crafts.

Among the objects behind the formation of the association are the maintenance of the high standards of motion picture flying established in the past and to create and uphold a minimum wage scale commensurate with the hazards of flying for motion pictures.

There never has been any question the hazards existed. The hazards have existed in the main because when the pilot went aloft to execute some particularly dangerous evolution the producer and director responsible for the orders sending up the plane remained below with their heels firmly planted on solid ground.

That the hazards do exist was forcibly brought home to the industry even since the formation of the Associated Pilots when Leo Nomis, the first president of the body, was killed in a crash while making a re-take.

There is no reason to believe that under the watchful eyes of the Associated Pilots the hitherto prevalent policy of hush-hush on motion picture accident cases will be permitted to continue. There never has been any reason why the name of the picture, the name of the maker and the name of the director should not be uncovered and the latter and pos-

sibly also his employer be given an opportunity to point out to competent legal authority and to its complete and entire satisfaction whether the happening under investigation was an accident or a homicide.

The association has not yet filled the presidency left vacant through the killing of Leo Nomis. The remaining members of the body are Frank Clarke, vice president; "Pancho" Barnes, secretary-treasurer; E. H. Robinson, Roy Wilson, Al Wilson, Dick Grace, Frank Tomick, Bob Blair, Howard Batt, Earl Gordon, Oliver Le Boutillier, Garland Lincoln, Jack Rand, Ira Reed, Clinton Herberger, Dick Renaldi and Tave Wilson.

These fliers represent a highly trained group of specialists making available to the motion picture industry the knowledge gained through the making of pictures since 1917 and the skill accumulated from over 40,000 hours of flying all types of equipment. In those years and hours these men have learned the importance of having regard for camera angles and of making it possible for the cameraman to record their movements and so efficiently to do that that the cameraman may "bring home the bacon."

The headquarters of the Pilots is at 1350 Garfield Avenue, San Marino, Calif. (SYcamore 1011.)

The cameramen are vitally interested in the success of the new organization. They welcome to the councils of the motion picture studio unions the men responsible for guiding the ships that made possible the air sequences in the following pictures:

Hearts of the World
The Fighting Ranger
The Ghost City
Eagles' Talons
Air Hawk
The Air Patrol
The Phantom Flyer
Won in the Clouds
Three Miles Up
Thrills of the Air
Young Eagles
Hell's Angels
The Aviator
Rookies
Phantom Express
Legion of the Condemned
Border Patrol Series
Fanny Foley Herself
Lilac Time
Fighting Marine
Sky Devils
Shadow of the Eagle

Mack Sennett Comedies
Learn to Fly by Mail
Broken Wing
Christy Comedies
Fox News
Pathe News
Heartbreak
Cloud Rider
Flying Mail
The Border Patrol
Flying Through
Sky High Saunders
Eagle of the Night
Woman With Four Faces
Air Mail Robbery
Wings
Flying Fool
Lost Squadron
Going Wild
Going Up
Air Maniacs
Now We're in the Air

Air Circus
Body and Soul
Paramount On Parade
Air Mail Mystery
Dawn Patrol
Cock of the Air
Air Eagles
Sky Bride
All Men Are Alike
The American
Educational Comedies
Paramount News
International News
Emma
Going Wild
Dirigible
Romances
"30" Below
Man in the Sky
What A Widow
Journey's End

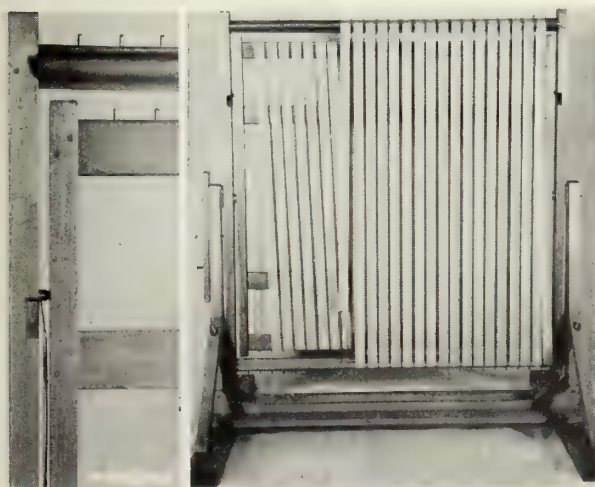


Fig. 4

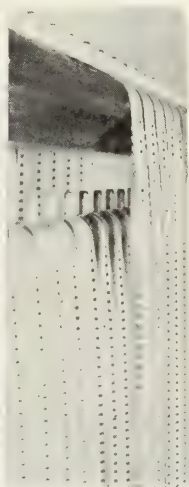


Fig. 5

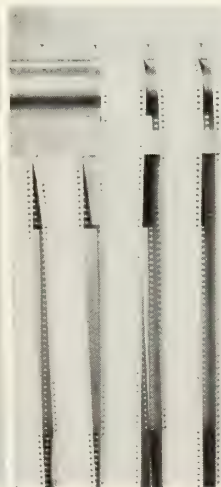


Fig. 6

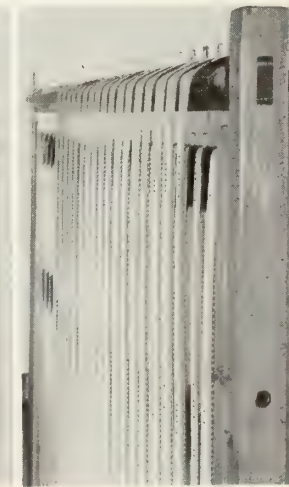


Fig. 7

Fig. 8

Eastern Cameramen Honor Wyckoff

Bestow Life Membership on President of West Coast International Photographers as Mark of Esteem for His Long Leadership

THE west coast International Photographers have been honored by their brethren of New York City in the bestowal by the latter of a life membership on Alvin Wyckoff, president of the Hollywood cameramen. The notification came to Mr. Wyckoff in a message from O. V. Johnson, business representative of Local 644, under date of April 11.

"After the general body had discussed rules and regulations and complimentary comparisons had been made between our representative locals the name of Alvin Wyckoff was mentioned," wrote Mr. Johnson in telling of the last general meeting of the New York branch.

"The fellows back here seem to have the idea that you are a pretty good leader. It is certain that you are held by them in the very deepest respect, because before the meeting had adjourned a motion had been made and unanimously carried that Alvin Wyckoff be made a life member of Local 644, I. A. T. S. E.

"The necessary paper work to place your name on our records as a permanent member is now being prepared and your due card, properly filled in and executed, will follow within a few days. I want to extend to you my heartiest congratulations."

First President

Mr. Wyckoff has been president of the west coast International Photographers since the body received its charter, in August, 1928. He has been



Walter Strenge, president Local 644, New York

a part of the motion picture industry since 1909.

It was in that year Mr. Wyckoff entered the employ of the Selig Polyscope Company of Chicago, headed by William Selig, the first motion picture company to send a unit to invade Los Angeles. It was in the year named Frank Boggs brought a company west and opened a studio in Olive street.

It was not long afterward when Mr. Wyckoff was sent to join the company of Boggs, and he remained with him until the director met his death at the hands of the Japanese



Alvin Wyckoff, president Local 659, Hollywood.

gardener employed at the studio. The cameraman remained with the Selig studio as long as it was in business.

After being associated with William Clune the cameramen's chief joined Cecol B. De Mille, then head director of the Jesse Lasky Feature Play company, which later was merged with the Femous Players.

Was Stage Producer

Here, among other subjects the photography of which he supervised were "Carmen" and "Joan the Woman" with Geraldine Farrar, "Captain Applejack" directed by Fred Niblo, "Blood and Sand" and other subjects featuring Valentino, all of the Swanson pictures made by De Mille, "Adam's Rib" and "Manslaughter" and a series with Pola Negri.



O. V. Johnson, business representative Local 644.

Transferred to New York to the Famous Players-Lasky studio there were pictures by the Russian director Buchowetzki. Then came tours to Cuba and to Europe photographing productions featuring Thomas Meighan.

Prior to the beginning of his camera career Mr. Wyckoff for some time was connected with theatrical work. His entrance into it in a measure was an accident, due to some unpaid loans and the sudden discovery if he desired to preserve his bank roll he was head over heels in the show business.

So organized as Wyckoff and Herbert there was a stock company in Chicago and traveling companies touring the Stair and Haviland circuit. In fact, since Mr. Wyckoff left school in Ann Arbor, Mich., he has been a part of show business to the present day.

"I am deeply appreciative of the honor bestowed upon the west coast International Photographers by the New York body," said Mr. Wyckoff on receipt of the notification, "and I am even more sensible of the personal honor that comes to me by reason of being the instrument through which the New York brothers have seen fit to express their compliment. Certainly I shall treasure that membership card."

French Cinema Field Healthy

Tax figures just published in Paris give the lie to talk of a trade crisis in the French cinema field. During the month of October, 1931, the entertainments levy on cinema performances produced 3,767,000 francs more than in the corresponding months of 1930.



Cream o' th' Stills



Illustrating the serious preparation preceding the shooting of a sound sequence does this photograph by Clifton L. Kling taken on a "Street of Chance" set at Paramount. To the left is the juicer or electrician and to the right the cameraman. Under the microphone in center is the actor and to his right the director.



Cream o' th' Stills



Here in the background is the towering daddy of the forty-eight United States—Mount Whitney. It was photographed four years ago come November by Art Marion with camera set up six miles west of Lone Pine



Strange composition has this photograph taken in Monumental Valley by Otto Dyar. If speculatively inclined call in a geologist and learn something about the disintegration that has taken place in bygone ages



Cream o' th' Stills



*Singular description
has the location
where Edward Kemp
exposed this picture
for the Santa Fe
Railway—
Golden Canyon in
Death Valley*



*On a location
for M-G-M
William Grimes
photographed this
Indian village
near Landers, Wyo.,
for a production
taking its name
from the state*



Cream o' th' Stills



Yosemite Falls

*Cascades of loveliness falling
Over the mountain gray.
Liquid silver by moonlight,
Gleaming prisms by day.*

*Verse by
Berenice M. Conner
Photo by
Harry Blanc*



Cream o' th' Stills



Bridal Veil Falls

*Here the redman came
(Where we now come in laughter)
In silent awe to worship
The spirit of white water.*

*Verse by
Berenice M. Conner
Photo by
Harry Blanc*



Cream o' th' Stills



*This is a view
of the famous
Diamond Head
(Dead Crater)
at Honolulu,
photographed by
Alexander P. Kahle*



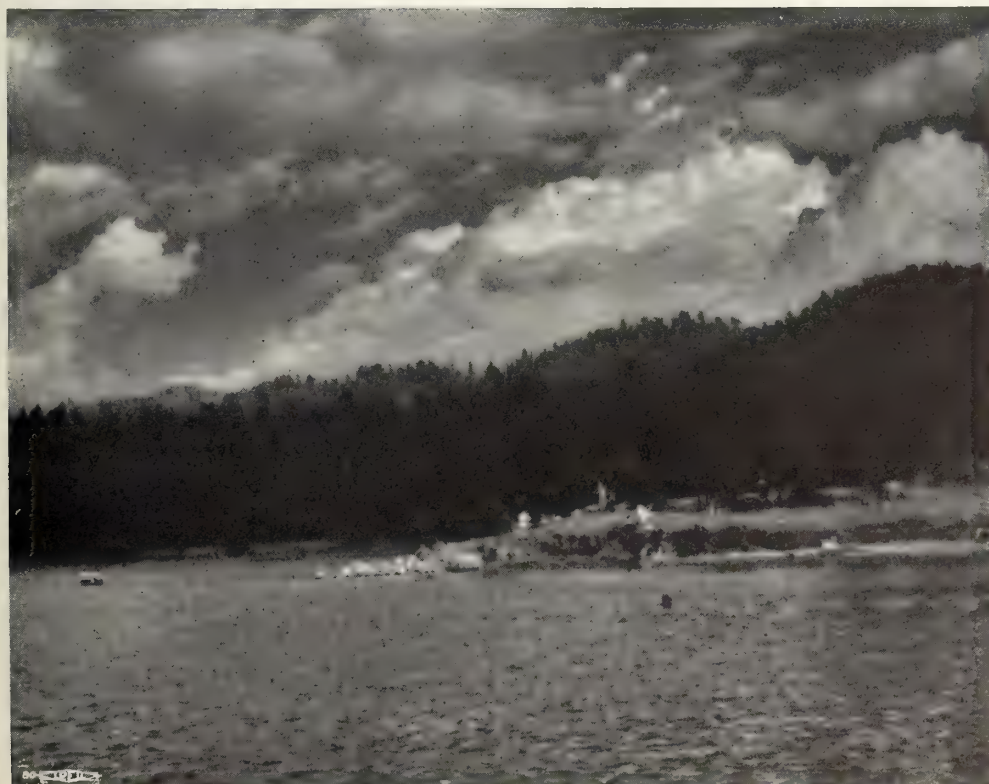
*Here's a location
picked by
L. William O'Connell
for a honeymoon in
1927. The set was
specially built
in the Oregon
mountain country.
Sixteen days' rain
held the company
for three weeks—
honeymooners' weather
surely enough*



Cream o' th' Stills



A subject that speaks for itself and its photographer is Art Marion's exposure from the Breakwater at Long Beach, California. Certainly the camera records the industry of the sun



A director in search of a picture was Edward Laemmle when he laid his finder over the mile high country of Lake Arrowhead—where the clouds and the forest and the water have the color of the mountain



Cream o' th' Stills



Lindsay Thomson brings us a striking reproduction of the Elks Club in Los Angeles. The structure is characteristic of the city in which it rises and the photograph finely reflects the atmosphere of the business district

Amateur Department

Army Photographers Giving Heed to Possibilities of New Zoom Lens

THE war and peacetime possibilities, in military aerial photography, of the new "Zoom" lens recently developed by the Bell & Howell Company for standard motion picture cameras are attracting the attention of the United States Army.

This lens was primarily developed to "zoom" or "swoop" down on a subject or to recede from it without moving the camera or scene. For instance, with the new lens, a parachute jumper can be shot as a "close-up" all the way down to a landing place, or he can be photographed alternately "close-up" and at actual distance. In such operations the positions of the lens elements are changed, but the position of the camera remains the same.

Lieut. George W. Goddard, director of the photographic department of the Army Air Corps at Rantoul, Ill., has completed a series of airplane photographic tests of this lens in flights over Chicago which disclosed interesting results from a military standpoint.

It has been established by these tests that in wartime observation personnel flying over enemy lines at an altitude of 30,000 feet, for example, can readily obtain for minute military study large detail photographs of certain locations, such as centers of resistance, munition depots, embarkation points, etc., or take small scale pictures of large areas for general observation or mapping purposes.

The large scale photographs taken at this altitude will have the appearance of having been shot at approximately 5,000 feet.

The lens operation is so simple that a pilot photographer in a single seater airplane can change to telephoto adjustment and vice versa by merely moving by remote control a small lever attached to the lens.

With the development of anti-air-

craft guns and the new high-altitude planes photography necessarily will be carried on at exceedingly high altitudes in future wars, and it is believed the zoom lens will be a military necessity in both still and motion picture photography.

In order to obtain uniform scale in aerial mapping operations over areas where the terrain changes rapidly, it has heretofore been necessary to use several cameras each fitted with a lens of a different focal length. Now the zoom lens, installed in a single aerial camera, will make it possible for the photographer to compensate readily for all changes in scale and altitude during flight.

Films Silent and Sound Being Used in Great Britain by Advertisers

ACCORDING to a report from Trade Commissioner James Somerville, Jr., London, Great Britain is directing increased attention to the use of films, silent and sound, in educational and publicity campaigns. National advertisers are using them not only as salesmen but also as a means of training salesmen.

The potential importance of the film in the field of commercial advertising is much greater than in the United States due to the fact that radio broadcasting in Great Britain is not employed in such fashion. Already there are companies specializing in the production of publicity pic-

tures as well as others that undertake the preparation of scenarios for production in the studios of the ordinary entertainment film.

Small five-minute plays centered around the commodity to be advertised are finding their way into programs in motion picture theatres in suburban or outlying districts. These plays are designed for entertainment instead of dealing with the various stages in the production and distribution of the article, as a study of audience reactions has disclosed that the good will of the audience, the potential consumers, is gained to a greater

Engineers Finish Work on Standards for 16 mm. Film

THE sub-committee of the standards committee of the Society of Motion Picture Engineers has reported its recommendations for 16 mm. film standards, together with complete layouts for two types of 16 mm. film. These recommendations are now up for approval and validation by the standards committee and the general society.

Before recommendations could be made it was necessary for the committee to make a thorough study of all problems in connection with 16 mm. film. At present two types of 16 mm. film are under consideration by the industry—the first being a film with one row of perforations and a sound track on the other side of the film—the second being the present type, embodying two sets of sprocket perforations.

After detailed study of these two systems, the committee has drawn up standard for each type of film, but has also made its recommendation favoring one system.



Lieut. George W. Goddard, Army Air Corps, Testing Bell and Howell Zoom lens.

degree by films which are not so obviously advertisements.

A recent film that shows what the well-dressed Englishman wears at the Wimbledon tennis tournament, the Derby and Ascot races and similar functions will be exhibited in other countries than Great Britain.

Reaching Rural Districts

Traveling vans which give open-air exhibitions in rural areas not served by theaters or in public places are a recent innovation introduced by a few of the largest and most progressive advertisers.

These vans, equipped with a dynamo run from the motor and with the picture and sound projecting apparatus incorporated, are sometimes hired and sometimes purchased by the advertiser with the trade name and insignia of the brand or company appearing on the van. The pictures shown include commercial films and also those purely entertaining, such as the sound cartoon.

At the British Industries Fair held annually motion pictures are usually exhibited. One film at the 1931 exhibition dealt with the Port of Bristol under the title of "The Gateway of

the West" showing its extensive trade, vast storage accommodation and many facilities for handling every kind of cargo. It sketched the history of the port, going back for 2000 years, and including such events as the sailing of Cabot for America in 1497.

Political Publicity

During the recent general election talking films were prepared by the various political parties and were found invaluable in enabling the principal candidates or most effective speakers to multiply themselves many times over in "personal" messages.

Interesting experiments in the use of films for educational purposes in elementary schools have demonstrated their value in this field. They have been found to have a great memory value. Examinations held subsequent to film exhibitions have shown grades much higher than those conducted among groups of children taught in the same subjects by usual methods. Results have been so gratifying that it is predicted every school may some day possess its own library of sound films similar to present libraries of books.

Victor New Pocket Titler Designed to Reduce Grief

NOW you can "title as you go." The new Victor pocket titler, although complete, is so small, light and compact it may be slipped into the coat pocket for use in making titles between scenes any place at any time.

It is felt the device will appeal particularly to moviemakers because of the ease with which titles may be made with it, and the fact that it may be carried about without inconvenience.

The elements of the titler are collapsible and when not in use it folds up much like a cigarette case. Closed, the outside dimensions are 1 by 4½ by 7¾ inches.

Setting the titler up is the work of a moment. The camera rest consists of folding standards which are shaped for the camera in such a way that it is not necessary to adjust or fasten the camera in place.

Titles may be made indoors or out.

Artificial illumination is not required in daylight out of doors or inside near a window. When artificial illumination is required it is only necessary to hold a lighted bulb above and near the front of the camera during operation.

Philadelphia Schools Have Model 16 mm. Film Library

TYPICAL of the large public school visual education department is that of Philadelphia, where more than eighty Filmo projectors already are at work in the schools. Dr. James G. Sigman, director of visual education, has a library of over 2,000,000 feet of 16 mm. film at his disposal.

In an article in the Philadelphia Evening Bulletin he was quoted as saying: "All the junior and senior high schools and 40 per cent of the elementary schools now have motion picture projectors. The department

is increasing the scope of its work annually.

"A new service which we have installed is the taking of pictures of outstanding events in the various schools. To date this has been chiefly confined to sports. Last year we took forty reels of pictures of track meets, football games, and other happenings of interest to pupils."

Victor Reducing Prices on Models 3 and 5 Cameras as Well as Adding Quality

THE Victor Animatograph Corporation, Davenport, Iowa, in announcing its new Model 3 and 5 cameras and its new price policy, calls attention to the fact the new prices are not the result of cheapening or of reducing the completeness of the product but rather that the improvements and additions to the cameras are as notable as the reductions in prices.

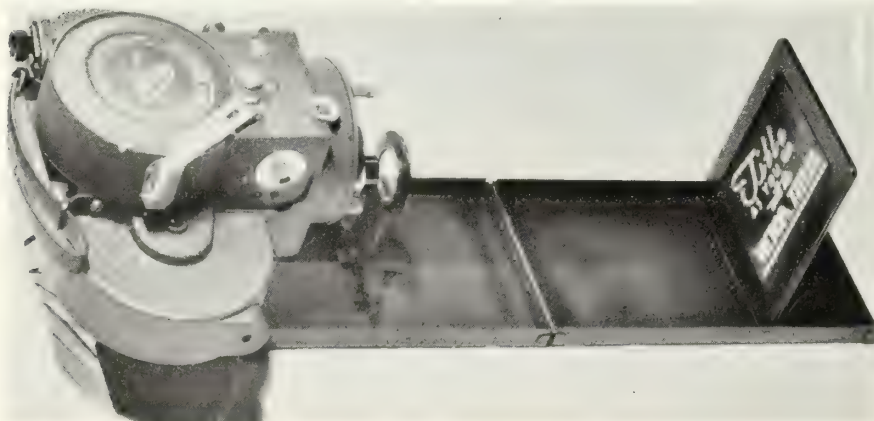
On the Model 5 Victor there has been a reduction of approximately 22½ per cent in price. All of the previous features, such as visual focusing, five speeds, three-lens turret, etc., have been retained. The new features included at the new price are attached winding crank, which also may be employed for hand cranking; graduated adjustafinder for accuracy in "finding" and centering the image at different distances; combination visible-audible film footage meter of extreme accuracy; film loop guard which makes it impossible to lose the film loop, regardless of the thinness of the film or length of time the loop has "set" in the camera; improved collapsible strap carrying handle; rich, gold-flecked brown lava finish with satin black and polished chrome trim and appointments.

The Model 3, which was the first 16 mm. camera to be equipped with multiple operating speeds, including slow motion, and which is internationally reputed for its ingenious simplicity and excellent performance, is being offered with the new collapsible-carrying strap, chrome plated chain-attached crank and crank clip, and with 20 mm. F 3.5 fixed focus Dallmeyer Lens at a price reduction of nearly 35 per cent.

Both the Model 3 and 5 can be supplied with any choice of lens or lenses that the purchaser may specify. Kodacolor movies may be made with either the Model 3 or 5 when equipped with the proper lens and the Kodacolor filter assembly.

Bay State Installs Sound

Fourteen Massachusetts state institutions including eleven hospitals and three juvenile schools for mental defectives soon will provide sound motion pictures for the entertainment of inmates and staffs. Contracts have been drawn for the installation of Photophone apparatus. This is the largest contract of its kind ever consummated and closely follows one recently awarded to the same company for the installation of twelve similar sound reproducing units in hospitals and schools by the State Board of Control of Texas.



Victor is issuing a title maker designed to fit the pocket and to be available for use at any time even when away from home.

Indian Reporter of Centuries Ago Wrote Story World May Read Today

ONE of the finest specimens known of the famous "picture rocks" of the West is to be found about twenty-five miles north of Bishop, situated generally in the east center of California. As well might these rocks be called story rocks, or stone writings, for they represent some of the earliest attempts in America to outline in narrative form a record of the doings of that day and age.

It was near the junction of Owens River and Rock Creek in the Owens River Valley that Ed Witt with his camera in hand came across this unusually legible specimen of stone writing. The base is of porphyry formation and chips easily.

An authority on this form of writing estimates the carving was done in the twelfth or thirteenth centuries, or seven or eight hundred years ago. Also definitely indicated is that it was done by one of a band of Piute Indians.

The Piutes, by the way, are all sun worshippers, and possibly in that respect may rate as the first American cameramen.

The tribe was responsible for many kinds of writings, legendary, historical and of current events. Figuring much are plant life, particularly corn, and representations of deer and turkey.

The accompanying illustration shows a band of twenty-four camped at this location for a period of four full moons. Turkeys were plentiful,

and there was good fishing in the lakes.

The drawings show how a party of four went north to visit another tribe carrying with them a number of gifts.

Russia to Reprint on Narrow Stock Twenty Films for European Issue

THE German trade press reports, according to Trade Commissioner George R. Canty, Berlin, that the Soviet Trade Delegation in Berlin has made an agreement with the Weltfilm Company of that city regarding the distribution of Russian films reprinted on narrow stock. For the beginning it is intended to reprint 20 Russian full length features which have already met with success outside Russia, such, for example, as "Potemkin," "Blue Express," and "Storm Over Asia."

It is further reported the agreement in question also covers the exclusive picture distribution rights in all important European territories.

It should be noted that the Weltfilm

After a stay of a moon the group returned empty handed. Then there was an eclipse of the moon, looked upon as an evil omen. The band left so suddenly the recorder did not have time to complete his story.

Incidentally it is assumed the visitors had been able to secure the information they sought regarding the neighboring tribes and to report accordingly to their chiefs as to the best plans for raiding the more prosperous.

Company is not a purely business enterprise, but an organization drawn up by private individuals cooperating with the German communist and social-democratic parties with the aim of spreading socialistic ideas through non-commercial channels, such as clubs, workmens' unions and other private organizations.

Investigations instituted relative to the importance of this concern reveal that the Weltfilm Company has a registered capital of 20,000 reichsmarks and is not considered to be of any large importance. Nevertheless if Russia plans to do certain things it is unlikely finances will stand in the way of their accomplishment.

Students Make and Record

16mm Old-Time Melodrama

UNIQUE "talker" is being presented by students of the University of California. A 16 mm. feature film of two 400-foot reels, entitled "Black Revenge," was first produced by the students without sound recording. This picture is now being shown to the accompaniment of dialog spoken by the members of the cast in person, together with other sound effects.

The sound is received by a radio microphone placed in a room adjacent to that in which the picture is shown and from which the screen may readily be seen. The microphone is hooked up with a regular talker sound amplifier and speaker system.

The first showing of the "talker" was in the nature of a preview given in the auditorium of the new Bell & Howell building in Hollywood. The occasion was a gala one, and so great was the demand for tickets that a repeat performance was necessary.

The picture is a travesty on the old-time melodrama and has all the regulation characters of this type of vehicle. The students are planning a second picture.



Fine example of picture rocks photographed twenty-five miles north of Bishop, Calif., by Ed Witt, who is informed by authorities the writing probably was done seven or eight hundred years ago

Cameramen Pledging Faith Anew Declare Adherence to Leadership

IN THE early hours of the morning of May 2 the members of the International Photographers of the west coast pledged anew their faith in each other and in their organization. They pledged anew their faith in their leaders, practically the same men who have guided their group through the past four years.

During the preceding hours the membership of the organization, practically 750 or one hundred percent of them, had listened in closest attention to an accounting of that stewardship as it was delivered by Howard E. Hurd, business representative of the body, who himself had made the motion to reconsider when none of the proponents of the measure showed a disposition to do so.

The occasion for the meeting was something out of the usual in the routine of trades organizations. On April 17 there had been declared an assessment of 5 per cent on ordinary earn-

ings for the benefit among other purposes of aiding unemployed cameramen. The droop in the business world has been felt and heavily in the picture industry just as in every other business.

On the morning of April 18 a number of members who had remained away from the assembly in spite of the definite warning that "at least one subject of the meeting will be of great significance to the members" expressed a desire that the subject again be brought before a meeting on a question of reconsideration. The spokesman for the group included in his communications to the officers a list of ten questions regarding the policy and practices of the organization.

It was in recognition of the principle that every member is entitled to give utterance to any complaint or criticism and to have that utterance fully and frankly examined that the

business representative went into the whole situation created by the petition for a meeting to reconsider and the accompanying questions.

There was no mincing of words on the part of the spokesman for the cameramen's union. No effort was made to avoid the issue that the guild of photographers is a trades union. Every effort was made to impress that fact on the membership.

Following Mr. Hurd's presentation of the administration's stewardship for the past four years the floor was given to Paul C. Vogel, the spokesman for those asking for a reconsideration and the member declaring his authorship of the ten questions. Mr. Vogel spoke at length, as had Mr. Hurd.

The former insisted his questions had been received in a spirit contrary to that in which they had been conceived, that in his jotting down of the random criticisms expressed by cameramen to him in his visits at the various studios when seeking signatures for the meeting there had been no intent to suggest anything ulterior in act or in motive on the part of the administration either in the past or at present.

When the question was presented to the body as to the matter of reconsideration the action of the meeting of April 17 was sustained by an overwhelming majority.

Interesting Occasion

Before adjournment the meeting voted that the questions raised by the protestants should be presented to the assembly as soon as the board of executives decided it could be done conveniently.

Thus what for a couple of weeks had seemed to some to be a gathering storm turned out to be what in the lifetime of a trades union was merely a vagrant breeze. Nevertheless it was a mighty interesting occasion while it lasted.

No stage in Hollywood in any one day witnesses more real drama than was unreel in the meeting of May 1. Cameramen, like actors, have a keen conception of the dramatic off stage. It is a part of their day's work. They had their fill of it at that assembly.

It was an assembly that undoubtedly will go down in the current history of cameramen as one of its notable sessions.

And one of its developments was the statement that since the inception of International Photographers its officers and executives have held 669 meetings attended by 8841 members. Which should indicate to the world at large that being an officer of a progressive trades organization is something more than sitting down to a session of cakes and ale.

ACCORDING to a recent announcement in Panama City, as submitted by Assistant Trade Commissioner A. Cyril Crilley, a new motion picture theatre has been constructed by the army at Fort Amador at a cost of \$10,000.

The building is 107 feet long and 53 feet wide and is a fireproof structure provided with a small stage suitable for entertainment purposes.



The late Wallace Reid and his young son Billy photographed at their home in Morgan Place, Hollywood, about 1919—From the motion picture exhibit at the Los Angeles Museum, Courtesy of Earl Theisen.

Elmer Richardson To Be Sole Hollywoodian at Convention

ELMER RICHARDSON of Mole-Richardson Inc., of Hollywood, will be the sole representative of the picture colony to attend the semi-annual convention of the Society of Motion Picture Engineers. The sessions will be held in Washington, May 9 to 12, at the Wardman Park Hotel.

The local arrangements committee is composed of N. D. Golden, chairman; C. Francis Jenkins, C. J. North, N. C. Haefle, C. N. Nichols, Raymond Evans, Nat Glasser and James T. Corrigan.

Following the convention Mr. Richardson will visit the R.C.A. Works in Camden, N. J.; various institutions in New York and look over the general situation, General Electric at Schenectady, Bausch and Lomb at Rochester and the General Electric Lamp Works at Cleveland, Ohio.

Continental Pictures Plans Both Features and Shorts

SIX features and twenty-six shorts will be produced during the coming season by Continental Pictures under the management of Tom White.

All of the pictures will be of a travel and scenic nature, with stories being used in the features and native casts enacting the roles in the particular locale photographed. The shorts

will comprise human material of the world-of-travel and are being supplied by the several staff cameramen of Continental as well as free lance photographers stationed in various parts of the world.

Los Angeles Camera Club to Stage All-American Salon

PLANS for the eleventh All-American Salon of Photography are being worked out and entry forms shortly will be available. This year the salon will be hung in the new clubrooms of the Los Angeles Camera Club, Studio 5, 2504 West Seventh street.

The time selected will cover the period of the Olympic games, thus giving many visitors to the city an opportunity to view the Salon. Further information will be in next month's *International Photographer* or posted on the bulletin board. Entry blanks will be in the office.

On May 1 the entrance fee to the Los Angeles Camera club was raised from \$5 to \$15.

All IATSE members are invited to visit the clubroom at any time. An attendant always is present to show the place. Regular meetings are held every Thursday evening. There is always a good hanging of prints.

Almost every week there is a lecture or print criticism. Monthly week-end outings are another feature.

Application blanks and a copy of

the club's monthly bulletin will be mailed free to those interested. The telephone is DR 9092.

British Talkers Gain While New Zealand Theaters Slip

THE following item was taken from a report submitted by Trade Commissioner Julian B. Foster of Wellington: British talkers are being seen in New Zealand in increasing quantities and there has been a decided improvement in the type of film which they have shown here during the past year.

The leading motion picture houses practically all have had large fallings-off in attendance. Many of the largest theatres are nightly showing films to practically empty houses. The only nights on which there are any real signs of crowded houses are Friday

Practically no business is being done in motion picture equipment. The firms operating now are mainly engaged in servicing.

and Saturday.

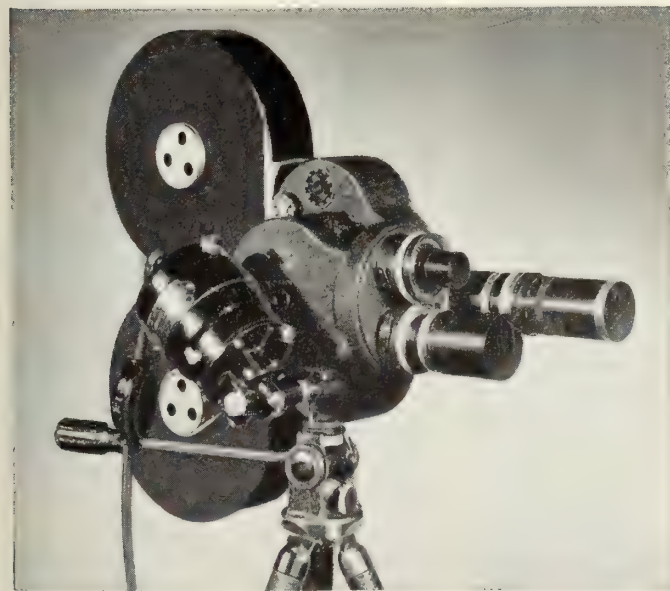
Mitchell Shortens Hours

On April 25 the Mitchell Camera Company instituted a six-hour five-day schedule for its employes at its factory in Robertson Boulevard.

The management finds it is handling all types of work promptly. The schedule was adopted with the aim of increasing the number of employes retained on the roll, of benefiting the larger number.

The Bell & Howell EYEMO

New Convenience..new flexibility in a 35mm. hand camera..



A new standard of convenience and flexibility in 35 mm. hand cameras is set by the Bell & Howell Eyemo 71-C.

It has truly professional capabilities, with its seven speeds, ranging from 4 to 32 frames a second and including an accurate 24-speed, its speed conversion dial giving correct lens stops for any speed, and its three-lens turret head. It possesses amateur convenience, with its spring motor, its easy portability, and its simplicity in operation.

And now, in addition to the spring motor and hand crank, it can be equipped with an electric motor, 12 or 110-volt, which gives through an entire 100-foot film the even 24-frames-a-second speed essential when sound is to be "dubbed" in later. It can also be fitted with a 400-foot magazine.

This is the ideal camera for news reel, exploration, commercial sound film... field work of all kinds. A request will bring you full particulars.

The Bell & Howell Eyemo 71-C, 35 mm. Seven speeds. 3-lens turret head. Speed conversion dial. Built-in hand crank as well as spring motor drive. Price, \$450 and up. Electric motor and 400-foot magazine extra. Prices upon request.

BELL & HOWELL CO., 1849 Larchmont Ave., Chicago; 11 West 42nd Street, New York; 716 North La Brea Ave., Hollywood; 320 Regent Street, London (B. & H. LTD. Est. 1907).

Looking In on Just a Few New Ones

STATE'S ATTORNEY

First cameraman, Leo Tover; operative cameramen, Russell Metty, Joe Biroc; assistants, Willard Barth, George Diskant; stills, Gaston Longet; sound, George Ellis.

PUT a pin in R. K. O.'s "State's Attorney" for a rattling good picture. Don't miss it when this John Barrymore subject comes to your neighborhood. It is one of the most absorbing screen productions of the month—or of the quarter, for that month—or if the quarter, for that matter. It is possible, too, that for the award for the most notable example of acting in the course of the year it may prove a candidate—or candidates. And the candidates for honors may not be considered and there also is directing as well.



Leo Tover

And speaking of this dialogue there is a newcomer to Hollywood on the job—Gene Fowler, a name known for years on New York newspapers and more recently in the world of fiction. Whether the dialogue be the work of Fowler and Rowland Brown, his collaborator, or of Louis Stevens, author of the story, honors go to the dialogue credits for retention of the author's work even if they were not responsible for the invention. To the one who follows dialogue and enjoys sitting in on a bit of literary quality the lines here are a treat.

John Barrymore as Tom Cardigan, the lawyer who becomes district attorney, is happily cast. The part might have been created to fit his personality. Rarely has he had an opportunity for so impressive an all-around display of his stage and screen powers.

"State's Attorney" is not just a star story. It is the cast's story. Helen Twelvetees is superb in the part of June, the window-tapping woman who becomes the companion of the great prosecutor. The sangfroid of the woman who follows the oldest of trades, the sportsmanship, the fierce even if stolid loyalty when once touched, are by her brought to life.

William Boyd as Vanny Powers, whose long friendship with Cardigan is by the latter nullified once the lawyer becomes prosecutor, has a powerful part. So, too, does Mary Duncan in the part of Mary Dean, the woman accused of murdering her husband. She gives us a haunting picture of the crime-conscious woman doing her feeble best to parry the harrowing thrusts of the prosecutor. It is a terrifying sequence.

Perhaps the best sequence of all is that at the close when the prosecutor faces June as a recalcitrant witness. It is an examination that is as tender as it is relentless, a battle between a

By GEORGE BLAISDELL

man and a woman whose affection one for the other is undimmed by the fact that no longer are they living together, a hopeless battle on the part of the woman untrained in the controversial art—one where the woman is determined to protect her former lover even as the latter is determined in the interest of justice to uncover the truth to his own personal danger. It is a sequence to put you on the edge of your seat with a lump in your throat.

Others in this fine picture are Jill Esmond, Oscar Apfel, Paul Roulien, Ralph Ince, Frederick Burton, Ethel Sutherland, Leon Waycoff and C. Henry Gordon.

Yes, and George Archainbaud directed—and how.

THE DOOMED BATTALION

First cameraman, Charles Stumar; operative cameramen, Jacob Kull; assistants, Martin Glouner, John Martin; stills, Roman Freulich; sound, C. Roy Hunter.

MARVELOUS views of alpine heights in winter are there in Universal's "The Doomed Battalion," or "Mountains in Flame," according to the original title. That is merely referring to the pictorial side of the production, in this instance most important yet only a partner in the dramatic and melodramatic angles of the tale.

While the subject is a war story it is markedly different from any of that stripe which have preceded. More than that, it is different from any that recently have reached the screen, at least in the west. The locale is in the Dolomite Mountains, and particularly in or near the peaks that constitute the Austrian-Italian frontier. Here the Austrians battle to hold back the Italians.

The conviction that rides in the story is made possible by reason of the combination of abilities vested in Luis Trenker. This highly skilled alpine climber writes a story of high daring, of fighting a mountain-top blizzard and a persistent and crafty enemy at the same time. Then he goes out into that blizzard and plays Florian the hero.

It seems strange after the immediate foregoing that Trenker also should be a good actor—but certainly he is. Tala Birell is Maria, wife of Florian, who after his departure for the camp up above their home in the hills bears him a son.

It is that everyday incident that bears heavily on the story—of this father away up in the mountains



Charles Stumar

above his home only four hours removed and containing a son he has never seen. Do you wonder a soldier contemplates going A. W. O. L.? And Birell is a most appealing wife and mother—the kind that will penetrate the heart of the multitude in any race.

So finely welded are the interiors with the exteriors that it seems impossible much of this subject was made in the west. The only incongruity to the consideration of the subject as one made in the Alps is the English dialogue. And this feeling quickly passes. The story centers right on Florian and Maria, and everything else is secondary.

But those swirling and daringly dipping figures weighted down with full war equipment as they slip over the snow will remain long in the memory.

THIS IS THE NIGHT

First cameraman, Victor Milner; operative cameramen, William Mellor, William Rand; assistants, Guy Roe, Lucien Ballard; stills, Fred Archer; sound, J. A. Goodrich.

ONE delightful picture is Paramount's "This Is the Night." Director Frank Tuttle has done himself proud in his handling of Avery Hopwood's play "Pouche," adapted by Rene Peter and Henri Falk. George Marion Jr. did the screen play and lyrics and Ralph Rainger the music. Tears there are not, not even a trace. Laughs there are a lot—and right from the drop of the hat; rather it should be said from the drop of the dress, for it is the catching of an evening gown in the door of an automobile that starts the riot of mirth and song that does not let up until the merry close.

The backbone of the picture and of the fun is Roland Young and Charles Ruggles, the former Gerald, an easy-going bachelor selected by the married Claire as her chief source of entertainment during the absence from Paris of her husband Stepan. The latter of the two is Bunny, just a mutual friend of everybody—almost. It is possible an exception may be made of Stepan, played by Cary Grant, the husband who changed his mind about going to America just after he started from home.

It was this return that so changed the course of events that instead of Gerald and Claire, rarely played by Thelma Todd, going to Venice by themselves the party was enlarged to include Stepan, Bunny and Germaine, the hastily sought-out pretending wife for Gerald, played by Lily Damita. The presence of the stranger was de-



Vic Milner

signed to allay the growing suspicions in the mind of the big husband.

The production shows what may be done when there is a rare combination of bright lines and real comedy talent. The opening is remarkable in its merriment and movement and music and fun. One of the great sequences is where the two comedians get tangled up with Venetian spirits, rescind the mutual pledges of affection that hitherto have held them together and as quickly reestablish the old cordiality. The players are on their toes throughout, and in this respect *Damita* does her full share.

Don't miss this picture. Its fun will help anybody and everybody and by the same token hurt nobody.

IT'S TOUGH TO BE FAMOUS

First cameraman, Sol Polito; operative cameraman, Michael Joyce; assistant, Robert Mitchell; stills, John Ellis; sound, Charles Althouse.

ONE of the larger accomplishments of First National's "It's Tough to be Famous" is the introduction to at least a part of the picturegoing public of Mary Brian. Of the younger Fairbanks most of us know the story—a wholesome screen player and capable of really great things in the months and years to come. No one will be so assertive as to maintain his possibilities as yet have been scratched.

Mary Brian to this one particular reviewer is a revelation. She probably has done things in the past that match her work in the picture under review. It just didn't happen the person talking didn't see her in those. If there has been any question as to her quality, her relative rank, her portrayal of Janet should establish her right to walk with the best.

While the story is one that breathes of youth from first to last, of a couple wholesome, impulsive and prone to say things that cut but equally quick in contrition and to seek forgiveness, it is one that will interest and vitally those of piling years and wider experience.

The story is of a young man commanding a submarine crew eighty feet under water who insists on his seniority, on his right to die and not to live at the expense of the veteran non com remaining. Just to insure his authority he slugs the non com, packs the unconscious man into the tube and shoots him to the surface. The officer recovers consciousness in bed after oxygen and fast-working wreckers have raised the sub and saved his life.

The officer wakes to find himself a hero and promoted. Even his resignation from the service, not quite clearly accounted for by the way, fails to stop the acclaim. He is a Lindbergh all over, and like that same

young man the new hero loses patience and temper and occasionally bawls out overzealous parasites and others.

There is an abundance of drama and some comedy in this altogether interesting adaptation by Robert Lord of Mary McCall's "The Fish Bowl." Alfred E. Green directs. Use is made of stock shots of New York receptions on water and on land. Those of the water look old enough to be a relic of the days of the homecoming of Admiral Dewey. Those of Broadway may have been taken at the time of Lindbergh's return, but certainly the stuff was "shot." Nevertheless both land and water views show the big town in holiday mood. They are worth while after all, having the historical value in mind.

THE MIRACLE MAN

First cameraman, Dave Abel; operative cameramen, Ernest Laszlo, Harry Merland; assistants, James King, Robert Rhea; stills, Gordon Head; sound, Eugene Merritt.

WHEN George Loane Tucker thirteen years ago made "The Miracle Man" he builded better than he knew—or perhaps he did. It is sometimes rated as the first million-dollar picture. But long before that Tucker had directed "Traffic in Souls," written by Walter McNamara and himself. It was made at a cost of something like \$6,000. What it returned in profits after Universal summoned courage to release it ran into the hundreds of thousands.

From a single viewing there is reason to believe the new and dialogued "Miracle Man" will duplicate the popular appeal of its predecessor. Instead of Joe Swickard as the Miracle Man we have Hobart Bosworth, who brings to a most reverential interpretation the skill acquired in a lifetime on the stage.

Instead of Betty Compson as Helen we have Sylvia Sidney, of Tommy Meighan we have Chester Morris, of Lon Chaney we have John Wray. Comparisons always are odious, but the old-timers will make them.

One of the most moving of the combinations—and there are several of these—is that of Irving Pichel as the unbelieving father of Bobbie the Cripple and Robert Coogan as the child. The little fellow literally does what is suggested by Ned Sparks in the character of Evans as he sees the child on crutches leading the Frog up the walk to the door of the Patriarch: "He'll crab the show."

Much might be written around the various sequences that dig in deeply in this great story. It is an unusual cast, as will be noted from a glance at these not already mentioned: Lloyd Hughes, Virginia Bruce, Boris Karloff, Frank Darien, Florine McKinney and Effie Ellsler.

Norman McLeod directed. Walde-mar Young adapted, with Samuel Hoffenstein collaborating on the dialogue, the story by Frank L. Packard and Robert H. Davis and the George M. Cohan play.

MISS PINKERTON

First cameraman, Barney McGill; operative cameraman, Kenneth Green; assistant, William Whitley; stills, Homer Van Pelt; sound, C. Dave Forrest.

OF ROMANCE there is not so much in First National's "Miss Pinkerton," from the story by Mary Roberts Rinehart. Rather does the producer lean more heavily on the crutch of mystery, of the thrill that goes with the terrified and magnified scream of a woman, of goings and comings of figures some of them shadowy through long halls and many rooms.

One of the deterrent factors in the subject is the absence of any audience interest in the man who meets death in the opening scenes. To the crowd it is just a name that has been snuffed out. To be sure some of the simpler minded and more gullible perhaps will be greatly moved by these not always intelligibly co-ordinated poppings in and out and the several times recourse to feminine screams. If the immediately foregoing suggestion be soundly based it means the picture will be less successful in the more urban houses.

Joan Blondell is cast as Miss Pinkerton, the hospital nurse who seeks any kind of assignment to escape her humdrum routine and discovers quite a bit of excitement when she finds herself attached to the police and up to her neck in a murder hunt. The characterization is designed to be that of a more or less wisecracking nurse, one seldom serious even if she be entirely efficient.

George Brent is on the other side of the romance fence, but according to the working out of the story he is much more absorbed by his duties as police inspector than he is by the possibility of a love affair growing out of his association with the blonde nurse. Of course this attitude is in accord with the indicated line of action for a perfectly good cop.

Lloyd Bacon directs a long cast.

YOUNG AMERICA

First cameraman, George Schneiderman; operative cameraman, Chester Lyons; assistants, James Gordon, J. P. Van Wormer; stills, Alexander Kahle; sound, Eugene Grossman.

THERE'S a new boy actor on the screen. His name is Borzage, and he plays a part which proves to be quite important in a picture in which behind the screen are two other Borzages, one of them being the veteran director Frank and a third an assistant director. Certainly the family works well together—manifests real ability, motion picture precedent to the contrary notwithstanding.

The subject is Fox's "Young America," the latest in the current cycle of "kid stuff" to come out of Hollywood. William Conselman adapted the tale from a play by John Ballard. While much more like a play than a screen



Sol Polito



Dave Abel

story in that it leans heavily on the long arm of coincidence, in other words forces situations that may contribute to the drama—and very much likewise to the pathos—it is a picture that digs under the skin.

Besides Raymond Borzage as Nutty there is Tommy Conlon as Art Simpson, older of the two lads. While the latter is excellent in his part the larger honors seem to fall to the little fellow by reason of his vivid interpretation of the death scene.

On the adult side there are four principals—Ralph Bellamy as judge of juvenile court, Doris Kenyon as Edith Doray, interested in the work of that court, Spencer Tracy as Jack Doray, totally uninterested in the work which so concerns his wife, and Beryl Mercer as the grandmother of Nutty.

Especially striking is the work of Bellamy as the judge. He never is seen except behind the bench. There completely relaxed, even lounging in his attitude as leisurely and without heat he considers the shortcomings of the boys before him, he shows us the complete antithesis of the formal, pompous justice which the stage too often and life sometimes place in front of us.

Doris Kenyon contributes forcefully to the feminine and the human side of the story, even as Spencer Tracy as the hard-boiled druggist portrays the other side of the shield.

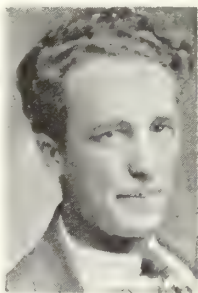
"Young America" is well worth seeing. It will benefit as well as entertain many persons in many walks of life.

THE TRIAL OF VIVIENNE WARE

First cameraman, Ernest Palmer; operative cameraman, Larry Williams; assistants, Stanley Little, Edward Collins; stills, Joe List; sound, Albert Protzman.

THERE'S an abundance of action in Fox's "The Trial of Vivienne Ware." Much of it is of absorbing interest, much the larger part in fact; some of it is not of any kind of interest—except negative. This is where at a microphone in a glass cage overlooking the courtroom Skeets Gallagher and Zazu Pitts alternate in broadcasting mush for sub-morons. It is the kind of stuff that causes a spectator to feel something akin to embarrassment for the skilled and competent players compelled to be parties in perpetrating somebody's idea of comedy.

Joan Bennett is Vivienne Ware, the girl who passes up the wholesome looking John Sutherland, played by Donald Cook, for the stagey Damon Fenwicke, interpreted by Jameson Thomas. It does not take her long to discover that she was right in her first choice and in serious error in her second. Also in no time at all she is plunged into a front seat in a mur-



Ernest Palmer

der mystery the victim of which is the just discarded lover. So we see how naturally she is compelled to lean doubly heavy on the old love who among his other claims to the interest of a distressed feminine also is a lawyer and apparently a good one.

Much of the action takes place in a court room. What the broadcasters do not describe or the witnesses and lawyers talk about is shown on the screen in retrospective narrative. So altogether it is a lively picture. If we might have been spared the irritating intrusion of the broadcasters it would have been a highly entertaining and quite an exciting subject.

William K. Howard directed. Barry Connors and Philip Klein adapted the screen play from the novel by Kenneth M. Ellis. Interpreting the characters was an unusually long cast.

SO BIG

First cameraman, Sidney Hickox; operative cameraman, Richard Towers; assistant, Wesley Anderson; stills, William Walling, Jr.; sound, Robert Lee.

IN SPITE of the many moving moments in First National's "So Big" the feeling remains it lacks the "bite" that went with the silent version made by the same studio in 1925. Comparisons between a current production and one made in earlier years are bound to be unsatisfactory and without definiteness. In the first place, memory is a tricky thing. The only real guide as to the earlier picture is its relative standing among all the subjects still listed in the back of the head. If a subject stand out among all the hundreds that have gone before, it is a fair assumption there must have been something about it much above the ordinary.

So in analyzing the problem in the present instance it is likely the answer will be found in the fact that in the version featuring Colleen Moore the producer saw fit to cling to the one character as the center of interest, that of the mother, admitting no other even to nearly equal rank.

In the present instance there are others the importance of which as characters has been magnified in the effort to strengthen the impression of the tale as a whole, but which really failed of its object insofar as it scattered the interest. The interest was scattered among Dallas O'Mara as played by Bette Davis, a most striking character, and the boy Roelf grown to manhood and interpreted by George Brent.

Barbara Stanwick never has been more appealing, more moving than she is as Selina. The only complaint is that we do not see more of her in the latter half of the story—more of her struggles to improve her farm and more of her triumphs. These are



Sidney Hickox

dimly hinted at in the later phases of the story, giving the impression that while it all may have been photographed when the picture was made it was pushed out in the cutting room by the sequences around the more youthful of the characters.

There is an unusually long cast, and a representative one. The story is by Edna Ferber. J. Grubb Alexander and Robert Lord wrote the screen play and William A. Wellman directed.

SKY BRIDE

First cameramen, Dave Abel, Charles Marshall (aerial); operative cameramen, Ernest Laszlo, Harry Merland; assistants, James King, Robert Rhea, Glen Strong (aerial); stills, Gordon Head; sound, Eugene Merritt.

THERE'S a different story in this "Sky Bride" of Paramount. In the beginning if there be a feeling that it is just another airplane picture, one which chooses for its rating to rest on the footage devoted to thrills injected by its pilots, slowly but certainly with surety there is a shift in attitude as the drama in this story by Waldemar Young begins to come to the surface. The adaptation, by the way, was made by Joseph L. Mankiewicz, Agnes Brand Leahy and Grover Jones.

The theme behind the tale is the friendship that rides between two stunt fliers and the near mental wreck that results to one when in an imitation dog fight his partner is killed.

Several individual performances contribute to the appeal of the picture. Two of these are by Richard Arlen and Jack Oakie. The former is "Speed" Condon, the friend of the killed flyer. The other is Alec Dugan, not averse to uttering an odd wisecrack or two, but nevertheless a most human and altogether likable character. If Paramount continues to give this youngster a chance to rebuild himself out of the pit dug for him with the larger public by reason of the inane and sappy parts handed to him Oakie will win a following sufficiently large to bury the comparatively few saps that served as his earlier audiences.

Arlen has a good role and makes the most of it. That young man Robert Coogan continues to do his stuff to the credit of his native intelligence, and he seems to possess his full share of that.

Some of those who help to make a good picture, after the writers of the tale and Director Stephen Roberts have been taken into account—and the flyers—are Virginia Bruce, Tom Douglas, and Louise Closser Hale. The photographic department, especially the aerial division, contribute notably.

Very likely Paramount will make money on this production, for one reason that it contains a story that touches the heart as well as causes a number of sizable laughs, and for another reason that its casting director is unlikely to be accused of having anything in common with a drunken sailor.

When Seen Through Feminine Eyes

By CLARA M. SAWDON

THE STRANGE CASE OF CLARA DEANE

First cameraman, Henry Sharp; operative cameramen, Otto Pierce, Frank Titus; assistants, Lloyd Ahern, Alfred Smalley; stills, Fred Archer; sound, Harold C. Lewis.

WHERE there is a story about mother love and sacrifice there is also occasion for tears. That is why a handkerchief within easy reach is a preparedness measure not to be overlooked when viewing Paramount's "The Strange Case of Clara Deane," the screenplay version by Max Marcin made from the stage play of Arthur M. Brilant.

Wynne Gibson in the portrayal of Clara Deane is called upon to give the most dramatic characterization of her screen career. It is an extremely difficult part because she is almost constantly before the camera and has to undergo the difficult experience of growing old through the aid of makeup which at best seems only an obliterating and disfiguring process compared with the lines of character and beauty life etches in the faces of those touched by real sorrow and tragedy. However, her expressive eyes and voice inflections are at all time adequate.

Totally innocent of complicity in a holdup perpetrated by her husband circumstantial evidence sends this mother to prison. Her four-year-old daughter thus orphaned by justice is placed in a welfare institution. The big dramatic scene of the picture is where the mother pays the child a last visit before beginning her sentence.

Cora Sue Collins, a four-year old in real life, so depicts the grief, fright and tragedy of this parting that it merits the muchly abused term "marvelous." It is a scene that lingers in the memory throughout the picture making that which follows seem anticlimax.

Pat O'Brien, Lee Kohlmar, Dudley Digges and Frances Dee take advantage of the few opportunities given them in an interpretation which submerges everything else in the mother role. Directors Gasnier and Max Marcin deserve credit for an ending that is admirably consistent.

MAN WANTED

First cameraman, Gregg Toland; operative cameraman, Bert Shipham; assistant, Perry Finnerman; stills, Homer Van Pelt; sound, Oliver Garretson.

AN amusing reversal of roles between husband and wife, she being the successful business woman and he the social butterfly, is the why and wherefore of "Man

Wanted," the first picture presenting Kay Francis under Warner Brothers' banner. It is a happy and auspicious beginning.

Robert Lord and Charles Kenyon, to whom story and adaptation are credited, have generously provided clever dialogue and situations for everyone. The capable manner in which Andy Devine and Una Merkel deliver comedy lines gives them a perfect score in laugh totals.

Kenneth Thomson is the pleasure seeking husband of the efficient Mrs. Ames, publisher of a high class magazine, played by Kay Francis. David Manners in an attempt to sell the publisher a rowing machine finds himself engaged as her secretary before the interview is over. The feverish speed with which his salary climbs from \$50 a week to \$250 testifies to his efficiency.

Propinquity gets in its deadly work and suddenly the secretary, who is engaged to be married, and his employer, who has a very healthy specimen of husband, are confronted with the fact that they love each other. This revelation paves the way to a close-up of profiles that must have given even a jaded camera a thrill.

Later on the camera registers an effective comedy bit in showing an overflowing tub flooding a bathroom accompanied by the obviously "liquid" notes of two unseen singers harmonizing "River Stay 'Way from My Door." Fiancee and husband accommodatingly assist in effecting a happy ending.

The exceptionally well balanced entertainment this picture offers reflects credit on the direction of William Dieterle, the entire cast and the photography throughout.

THE WOMAN IN ROOM 13

First cameraman, John Seitz; operative cameraman, Charles Clarke; assistants, Luis Molina, Jack Epstein; stills, Raymond Nolan; sound, W. W. Lindsay, Jr.

AFTER quite an absence, dictaphones stage a dramatic comeback in "The Woman in Room 13," produced by Fox from the stage play of the same name with adaptation by Guy Bolton. It is an action story ably presented under the direction of Henry King with an all around competent cast.

Conflicting love interests bringing in their wake suspicion and jealousy, which lead to false accusations, and acts of violence follow in rapid succession, climaxing in a trial for murder with an innocent man condemned to life imprisonment. Before the closing scene the guilty are uncovered.

Elissa Landi plays the wife of John Bruce, a man who places his political aspirations and fondness for the society of many women before consideration of his wife. Ralph Bellamy plays the husband and succeeds so well in the part that you readily sympathize with the wife in getting a divorce from him.

Neil Hamilton is the man with whom she embarks on the sea of matrimony for a second time with every prospect of happiness until the husband's father misunderstands the wife's relations with an opera singer for whom she is composing and rearranging songs. When the detective, who also happens to be the divorced husband following a new vocation, and the dictaphones get busy things start happening. Walter Walker as the father-in-law, Gilbert Roland as the singer, Luis Alberni as his manager and Myrna Loy as his heart interest of the moment with the moment about over complete the cast of principals.

With so much story interest and general ability evinced in the varied characterizations entertainment values are present in generous quantities.

CALIENTE

First cameraman, Arthur Edeson; assistants, George Trafton, Jack Egan; stills, Dave Farrell; sound, Robert Pritchard.

IN "Caliente" Universal presents a racetrack story which injects enough individual treatment to save it from being classified as just another picture about horse racing. Andy Devine, Tom Brown and Mickey Rooney supply the new punches to old material.

Marty Black is a young jockey who is getting a bad start by making his money throwing races instead of winning them. When he unofficially adopts Midge, an itinerant orphan living by his wits who proceeds to place his benefactor on a pedestal and idolize him, the ways of a cheater suddenly become most unattractive. There is also a girl played by Maureen O'Sullivan who contributes her full share to the jockey's change of heart.

Mickey Rooney undoubtedly carries away first honors for his realistic portrayal of the orphan, with Andy Devine a close second as the Information Kid, who is a source of general annoyance to every one but manages to escape alive. Tom Brown fails to achieve the complete degree of naturalness necessary to make his characterization of the jockey a smooth piece of work but nevertheless he carries the major part of the picture very creditably.

There are, of course, some thrilling racetrack shots, and James Gleason as Silk Henley creates sympathy for a character designed not to appeal to those who believe in honesty as a personal policy.

Earl Snell wrote the screen play



Henry Sharp



Arthur Edeson



John Seitz

from the story by the late Gerald Beaumont. Under the excellent direction of Kurt Neumann a picture with much that is familiar emerges as entertainment which holds the interest by stressing the new and individual twists of the story.

NIGHT WORLD

First cameraman, Merritt Gerstad; operative cameraman, Allen C. Jones; assistants, Walter Williams, George Bunney; stills, Sherman Clark; sound, Harold Smith.

ALL the details of a night club life are revealed in Universal's "Night World," the exposure being dual in nature by turning the spotlight on the lives of those who own them and those who patronize them. Of plot there is too much. Not that it thickens too rapidly but rather it spreads all over the place, involving everyone, thereby diffusing the interest to an alarming degree of thinness.

Lew Ayres as Michael Rand falls heir to the disturbing and conflicting emotions following the sensational trial of his mother, acquitted of murdering his father in the company of the "other" woman, and he is seeking the companionship of liquor as the best way of reasoning things out for himself.

With this established the action proceeds in short flashes. Dorothy Peterson as the "other" woman gets one scene with Michael as does Hedda Hopper in the role of mother. Bert Roach flashes in and out in his persistent endeavor to find some one in the club who comes from Schenectady. Clarence Muse as a philosophic doorman gives a finished and praiseworthy characterization.

The night club chorus girls contribute some real entertainment in dances created by Busby Berkeley. There is incidental music throughout written by Fred Neuman.

Boris Karloff is the owner of the club. Dorothy Revier is his wife who is having an affair with Klaus, one of the employees played by Russell Hopton, these three providing the drama of the lives concerned with the inside operations of the club.

Mae Clarke as Ruth, one of the club's entertainers, befriends young Rand to introduce romance. George Raft gets a scene in which to menace Ruth in his unfailingly convincing manner.

As the best way out of the many involved intanglements there is a grand finale of five shootings. Hobart Henley directed.

THE HEART OF NEW YORK

First cameraman, James Van Trees; operative cameraman, Lou Jennings; assistant, Vernon Larson; stills, William Thomas; sound, Al Riggs.

FROM the standpoint of the person out front Warners' "The Heart of New York" is an audience mystifier, the mystery being why money,

time and talent were expended on such flimsy material. The adaptation and dialogue by Arthur Caesar and Houston Branch based on a play "Mendel, Inc." by David Freeman probably deserve a great deal of credit, as the first error of judgment was in thinking the play had the making of a motion picture.

The title is a perfect misnomer as anyone unfamiliar with New York will know nothing about it after seeing this picture and those familiar with it who attend expecting to revive memories or bring their knowledge up to date will be equally disappointed.

There is some plot involving a man in the plumbing business cursed with an inventive urge for which he neglects the former, with the result that rent day usually finds the rent missing. George Sidney and Anna Appel give excellent characterizations of the Jewish parents. One invention, an automatic dishwashing machine, proves successful and solves the financial troubles of the group only to bring unhappiness in another form as Papa Mendel refuses to leave his beloved East Side, while Mamma Mendel and the children move up near Central Park West or Riverside Drive or somewhere that costs money.

Just when the plot gets industrious the comedy team, Smith and Dale, break in to discourage it. They have a certain wisecracking facility and do manage to inject a few laughs. Aline MacMahon, a very fine actress, is wasted on an inconsequential part.

Someone remembered that the formula calls for some love interest, for which Ruth Hall and Donald Cook are employed, but no one remembered about it long enough to develop it. Marion Byron as Mimi, the youngest daughter, is one of the rare bright spots permitted a few brief flashes.

Mervyn Leroy had the hard job of trying to direct this hodgepodge of situations and bushels of dialogue.

TWO SOULS

THERE is no halfway measure to a German film. If it is a light musical comedy it is the essence of froth and joyful nonsense; if it is heavy drama it is the substance of powerful intensity and serious purpose. "Zwei Menschen" (Two Souls), shown at the Filmarte early in April, is an impressive story of thwarted love resulting in tragic consequences.

Gustav Froelich is the youth, Rochus, born into a family where tradition dictates that the first born shall serve his king and the last born consecrate his life to the church. Judith, played by Charlotte Susa, is the sweetheart of Rochus. How a mother's vow separates the lovers by forcing the boy to enter a

monastery provides the main dramatic theme.

Exteriors of the Tyrolean Alps and interiors of mediaeval monasteries and castles provide settings of massive grandeur and sombre dignity which effectively enhance the tragic note that pervades the unfolding of the story.

The extreme restraint of the principals and slow tempo of the action severely tax the reactions of an American audience accustomed to less restraint and speedier technique. Nevertheless it offers an interesting contrast in methods of interpretation which in this picture were directed by Erich Waschneck.

English translations accompany the German dialogue to enable those not familiar with the language more understandingly to follow the story.

SCATTERED LEAVES

By Fred Westerberg

THE Swedish film "Scattered Leaves," shown recently at the Filmarte Theatre in Hollywood, reminds one of pajama clad undergraduates painting the town red.

For those who can understand the Swedish language this film is a riot of sheer monkey business in which the foibles of the Hollywood manner are grotesquely mirrored in broad and shrieking satire.

For those who do not understand the Swedish language the spirit of "Hail, Hail, the Gang's all here" is entirely missing. All that is left for such persons is a headache and an insatiate craving to leave the theater on all fours.

No, "Scattered Leaves" is not a good picture. It was probably not meant to be a good picture. The fun of dressing up in Hollywood's long skirts was after all the main thing. What a swell time they must have had!

In one scene the orchestra played standing in water up to their waists while a bevy of girls danced on the beach. And do you know at the finale the girls marched right out into the water like West Point cadets.

Another scene was awfully cute. They made it once their way and then again a la Hollywood with lots of American flags and cunning little trinkets and the snappiest girls dancing chorus you ever saw thrown in for good measure.

They even showed how careful you have to be about every little detail in shooting an automobile wreck for instance. The man who was supposed to have been in this wreck was smudged, just so, and carefully placed in the middle of the wreckage. They even placed a soft pad under his cheek where it came in contact with the rough steel.

And talk about hard boiled—in one scene on a great big high bridge a man shoved a girl over the side, just like that, because her voice irritated him. They didn't say if they used a dummy for the long shots or not.

If the Swedes think they can kid Hollywood out of using the dear old hokum they are ca-ra-zy. Skoal!



James Van Trees



Merritt Gerstad

666 CHICAGO 666



By The Sassiety Reporter

SPRING kinda busts in on the Windy City tripod jugglers real suddenlike with the first high-class blizzard of the season. . . . Well, the way that thar snow clambered down a hombre's neck it made you feel like it wuz a breath of the kind of weather they been havin out thar on the coast all winter. . . . only their Chamber of Commerce aint syndicatn any stills on it as yet.

Well, anyhow, I'm pushin my way agin the wind in this here blizzard. . . . and the way I is breathin in the wind makes me think I is got the asthma when I bumps into sum lug what can't see where he is goin. . . . so after tossin a couple high-class musn't use words at the baboon I looks up to see I is insultin none other than the worthy Chief Executive of 666. . . . Prexy Charlie David.

Well, now, Chuck is been one of

In Focus—In Spots!

By Fred Felbinger as

The Sassiety Reporter

these delicate white collar guys what stays in of a day like this since he gave up the effort of foggin neg for newsreels and went out on his own. so right away I figger Charlie must have sumpin on his mind beside that old battered skimmer of his to be out sloshin around in the snow.

Well, the old maestro of 666 tips me off to the fack he is got the spring wanderlust and is on his way to one of these shootin gallery tintype studios to git a couple three for a quarter portraits of hisself mugged so's he kin git a passport. . . . I kinda wonder why Charlie wants the passport. . . . maybe the sheriff is after

him and he feels like he oughta blow. . . . but no, I know business ain't that bad yet with him.

To the Promised Land

Also I knows a guy don't need a passport to go to Hegewish or Cicero, so after a little high-class gold fishin old David admits he is got his heart on a trip to Jerusalem to produce a high-class talkie on the ole promised land. . . . says he's gonna take Two Fisted Jerry Altifeish along to be his Roddy Giles, only Jerry knows all about Life and Injay just as well as he knows them amplifier nobbs.

So if they is gonna see a trail of sin runnin through the Holy Land over there I guess they might as well pay no never mind as it'll only probably be Charlie David foggin a mess of super sensitive and Jerry pickin up stray noise at the same time. . . . Charlie axed me what I wanted for a souvenir from the Holy Land. . . .

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Well, in case he goes through Turkey and if he is got space enuf why it will be all right if he bundles me back one of these here Turkish Harems they have got so plenty of over there. . . . Also, Charlie, please make it blondes if you kin get them. . . . Thanks. . . .

SIX-SIXTY-SIX

Entering Sound Grief

All them boys of the ole school here in 666 is goin baloney and junkin the cranks on their boxes for motors now. . . . Sound they calls it, I guess. . . . Maybe they is gittin lazy on twirling a crank and figgers it is so much easier to push a button. . . . Listen, you poor yokels, when you put a button on your groan box instead of a crank and start monkeyin with that noise business of the celluloid industry you ain't savin yourself any effort.

You know with every motor you put on the camera you also accumulate one of these here high class technicians, dial twisters, so maybe you better think it over awhile, Mr. Billy Strafford, Mr. Verne Blakeley and Mr. Roger Fenimore, as I understand you all is got your eye all set on goin into the sound grief business. . . . Hope you gits a good sound man.

SIX-SIXTY-SIX

Bullish Bull

And talkin about silent guys takin the veil on sound Billy Andlauer is now commutin between Kansas City and Chicago makin a series of Sound Industrials. . . . Bull Phillips is workin his noise catcher Bauers night and day now battin out good high-class noise quality for Billy. In fack, a newsreel baboon can't git in at Bull's studio hardly any more to shoot a interview. . . . No wonder Bull walks away from the gang when they starts to sing the Depression Blues.

SIX-SIXTY-SIX

Optional Dual Drive

Social gossip trickles in from Florida all about Editor Charlie Ford's vacation trip that aways. . . . First of all Charlie broke in that new Au-

burn of hisn drivin down there. . . . Briefly, the new can kin do the followin contortions, Charlie's trip proved. . . . Won't skid on icy roads when he leaves all the air out of the tires. . . . Don't burn any gas at all . . . goin down hills with the ignition off. . . . Has duo drivin . . . front and rear seat, providin the missus is along . . . but anyhow the big news on this trip was that while down in Florida Editor Ford wuz entertained on Commodore Jack Barnett's yacht.

Jack wuz just returnin from a expedition to South America, and since the yacht kinda took the waves on high the owners took another boat back makin Jack head man on the tub. . . . Well, Jack figgered Commodore wuz a good enuf title, only later he changed it to Captain . . . said it wuz easier to spell . . . so when Charlie, Jack's head man, got aboard to look over how Jack looked after 28 days' seasickness Jack sure had the galley slaves do some tall anklın servin a couple cool ones.

Jack has now, however, put the ole sea hat away in the moth balls and is dashin around with a Akeley agin . . . knockin off red riots, etc., around the Windy Burg.

SIX-SIXTY-SIX

666 Tops Notre Dame

A bunch of the 666ers fogged a couple of cans of raw stock on Hunk Anderson lickin them Irishmen of Notre Dame back into shape so's Calif. will be a pushover for them next year. . . . The gang went down the first day of practice to record how Hunk gives orders to his Irish terrors, but when the 666 button pushers got goin on givin Hunk orders on how to do the next scene . . . Hunk couldn't get a word in edgewise so the 666 team won the first one of the season agin Notre Dame, but after lookin over Hunk's material guess this is the only he is gonna lose this season. . . . The 666 team was composed of Eddie Morrison, Phil Gleason, Tony Caputo, Ralph Saunders, Wayman Robertson with yours truly playin draw back or sumpin on the 666 team.

Hunk admits the worst workout

them Irish lads gits is when the movie gang starts to bust in for the annual trainin pix. . . . If this smart hombre out there on the coast by the name of Walter Bell should lamp this, I jist wanta offer him odds two to one them Irish is gonna lick them Southern Cal. sissies next season. . . .

SIX-SIXTY-SIX

Four Quiet Weeks—in Chi

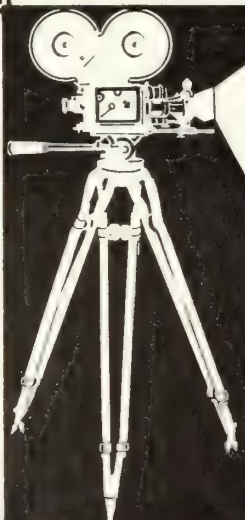
Four quiet weeks in Chi. happen like this . . . Rufus Pasquale asittin in the Union office waitin for a four-some to make a card game. . . . Montemuro the newlywed gittin royal hell from the new little woman for stayin downtown with the boys on blizzardy eves. . . . Used to be able to come out nightly before they wuz hitched.

John Herrmann, the new face in the Windy Town, gittin another tin badge for his collection of police stars. . . . This one from the Chief of Police out in Evanston . . . flashin it to all the other boys . . . the other boys all wonderin what good it'll do him, after all. . . . Phil Gleason still full of goose pimples over his little lady. . . . The Little Lady all burned up because Phil ain't writin her when on the road.

R. H. Ray drops in from St. Paul to take in a meetin . . . informs the gang the boys up there in the land of the Swedes is still snowed in the labs. battin out prints, but all set for the Spring epidemic of shootin film.

Rumors hereabout that Norm Alley vacationin in Florida with a heavy sound camera for Pathe about due back on the home stampin grounds. . . . Lippert sportin a new babe around the bright hangouts agin. . . . Toots is her name. . . . And yoors trooly workin frantically to fill this page so's he kin go git a haircut before someone pulls the chestnut about gittin me a fiddle. . . . And so to the barber's for a snooze till next month.

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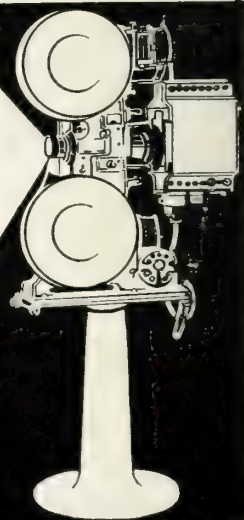
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In their wanderings over the old earth cameramen make strong and loyal friendships among those who have served with them even as they have served for them. A striking instance is that of Esselle Parichy and Mahmoud Tahtawy, his dragoman during an Egyptian visit in 1930 and who has just named his first-born child in his honor.

"I have experienced a great difficulty in taking a nice photograph of my little baby, Zinab," writes Mahmoud. "The expert photographers are now away, and the child seems undesirable of having her photograph taken, every effort made to keep her quiet in front of the camera having been in vain. However, I inclose the best snap that could be taken. In three days more than fifteen film were spoiled because the child was always moving her feet and hands and we got very tired taking this photograph."

"At last I brought six small boys with a drum behind the camera; they are clapping their hands and singing and she looks to them, because the camera was in front of the boys till we took one today."

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Spare Copies Requested by International Photographer

ANY subscriber who has copies of the following issues of International Photographer which he can spare will confer a favor on the editor by so notifying him: For 1929, April, August and September. For 1930, July.

These copies are wanted to complete two reference files, one for the office of the magazine and the other for the Los Angeles Museum motion picture exhibit in Exposition Park under the chairmanship of Earl Theisen.

French to Photograph Fires For Use in Training Classes

FILMS of famous fires are in future to form part of the training of French firemen, states a press report. The Paris fire brigade has been presented with a cinema camera mounted on a side car, and this is to be used whenever big fires occur.

The films so obtained will be exhibited before young firemen in order to demonstrate the various methods of fire fighting now employed. Also they will be studied by the staff of the regiment of "sapeurs pompiers" who may thus detect faults in technique and suggest improvements.

The cinema also is to be used to reconstruct by means of animated drawings some of the great fires of the past. The films taken by the side car will be reproduced in sufficient numbers to enable them to be shown before every important fire brigade in France.

Non-Inflammable Stock Set for French Use in October

ACCORDING to a report submitted by American Trade Commissioner George R. Canty it now definitely is understood that as of October 1 next the French Government will enforce its decree making compulsory the use of non-inflammable stock in public film exhibition. This decree is ten years old and its operation has been postponed six different times.

It is understood all films censored prior to the date named will be exempt from the terms of the decree in question, but that those submitted to censorship thereafter will be subject to its terms. No plausible reason is known for the decision of the Government to enforce the decree at this time, and there is considerable opinion that local film politics are connected with it.

All trade interest, it is understood, will do whatever is possible to have the decree postponed again, including Agfa and Gevaert, German and Belgian companies respectively, that supply film stock to France.

Short Wave Radio Enters Films

For the first time in the making of a sound motion picture short wave radio communication was maintained between a ship at sea and the studio lot in Hollywood, with a new intensity meter, in the recent filming of the "Corsair," a United Artist picture.

Archie Stout Resigns

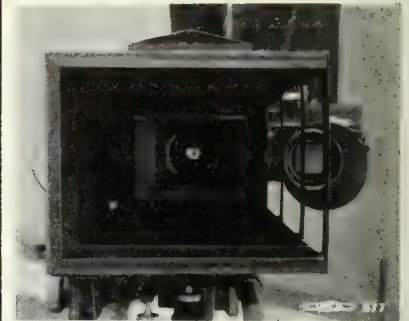
Archie J. Stout has resigned as third vice-president and member of the board of executives of International Photographers. His action was taken on account of pressure of private business and was the cause of

real regret on the part of his conferees.

Mr. Stout was one of the committeemen negotiating the recent scale contract with the producers.

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BRULATOUR BULLETIN

WHAT'S WHAT

EASTMAN FILMS

WHO'S WHO

Gerrard Home From England After Year in Large Studios

ANOTHER Hollywood cameraman has returned to his native heath after demonstrating to his British brothers that Eastman super-sensitive panchromatic negative carries a lot of real weight in helping to build cinematographic reputations.

During the past year Mr. Gerrard photographed three features for British International and two features for M. G. M. Mr. Gerrard is one of the oldest staff cinematographers of the local Paramount Studios, having served at the local lot for about eight years. As we go to press negotiations are being carried on between Mr. Gerrard and another major studio whereby he will be assigned an important feature, which will be in production for ten or twelve weeks.

What the Cameramen Are Doing to Keep Hollywood on Top

Ralph (Whataman) Staub

When we were a little boy we remember a low, lovely lilting tune called "Whistling Rufus." The lyric told a story about a very clever guy who was a one-man band. Now we find his counterpart in Ralph Staub, who really is a one-man producing unit. Mr. Staub operates at the Columbia Studios, where he produces the popular "Screen Snapshots." Ralph writes his own stories, selects his own cast, directs the action, and then takes his place at the camera and takes care of the photography.

From the camera he jumps to the mike and does his own particular style of "Walterwinchell"; and from there he goes to the job of editing. Thus far we have had no information that Ralph has actually helped sell the pictures nor has he to our knowledge ever operated the projection machine for the exhibitor who buys them.

James C. Van Trees

Jimmy (to you) Van Trees is at least unique among the successful cameramen on the West Coast in that he never objects to a lay-off. (Believe it or not, J. Don Ripley.) The real reason is Jimmy's delightful ranch and mountain lodge high up in the hills on the Sespe River, above the town of Fillmore, seventy-five miles north of Hollywood. We've forgotten whether Jim's ranch is 1,200 or 12,000 acres, but after falling in step with Jimmy for his ideas of a two-hour hike, we're willing to take Hollywood figures and let it go at that. Incidentally, fishing season opening May first has made Jim the most popular guy on the Warner-First National lot. Even supervisors give him the nod.

Glen MacWilliams

One of the oldest (in point of service) of the old-time Fox Cameramen is Glen MacWilliams, who has returned to the Fox Hills plant, where he is photographing Al Santell's production, "Rebecca of Sunnybrook Farm." His second is Joe McDonald. Harry Dawe and Roger Shearman are his assistants.

Bob De Grasse Returns

ANOTHER globe-trotter galloped back to our purple hills this week when Bob De Grasse hopped from the Chief after having spent nine months in England for R. K. O., where he worked as second with Bob Martin. It is fitting and proper that De Grasse should return to the Melrose-Gower lot, where he is now located.

Hal Mohr

Ho-Hum! Life's just one Bennett after another for the cameraman who was the first to shoot actual production scenes with Eastman super-sensitive panchromatic negative. The work of Mr. Mohr has registered in a big international way on the Constance Bennett productions, which he photographed for R. K. O.-Pathe. Now Hal has taken Bill Skall (his man Friday) and his matt box to Fox Hills, where he is turning in a sweet symphony of lights and shadows with the other Beautiful Bennett, Joan, who is appearing with Ben Lyon under the direction of Alan Crosland in "Week-Ends Only."

Mike Joyce

Who has been the righthand man of Sol Polito at Warner Brothers for a long, long time, turned in a perfect "take" on St. Patrick's Day, when the stork dropped down with a new cameraman. He carries the tag of Michael Patrick. (May we add our congratulations.)

Karl Freund

Universal's diminutive, under-nourished cinematographer, who works so constantly that he never gets time to eat, is turning in a beautiful production in "Back Street," which is being directed at Universal by John M. Stahl. Assisting Mr. Freund are Freddie Eldridge and Al Jones as seconds and Paul Hill and Ross Hoffman as assistants.

Dev Jennings

Give Warner Brothers a lot of credit. When a cameraman clicks with this outfit he's never forgotten when comes an opportunity to use his services. Newest recruit to the reunion of old-timers at the Burbank lot is Dev Jennings, who is photographing "Competition." His second is Frank Kesson, while Jack Kauffman holds down the spot of assistant.

GOLD FRAME

(NOTE: BLAISDELL—I liked that upper corner box in last month's issue with the squib about the cameraman who had been at Roach Studio for ten years. Maybe you'd better put this one in a gold frame. E. O. B.)

GOLD FRAME

GOLD FRAME

George Schneiderman
Admits he has been with Fox for eighteen years—and he's still there and is not on the bench. I'd like to see a list of the pictures Schneiderman has made for Fox. See if you can get one. It ought to be plenty interesting.

GOLD FRAME

Teddy Tetzlaff

Columbia is another studio where ability is very definitely appreciated. Teddy Tetzlaff is rounding out his fourth year at the Gower Street plant, where he has turned in some of Columbia's outstanding hits. He is presently photographing "Attorney for the Defense." His second cameraman is Henry Freulich, and his assistants are Jack Anderson and Marcel Grand.

Joe Walker

Another old-timer at the Columbia Studios is Joe Walker, whose photographic achievement on "Dirigible" will be remembered long after the cast of that very excellent picture is forgotten. His present vehicle, "Faith", carries some very unusual shots. Walker's handling of mob scenes is excellent. In this picture he has one sequence where more than a thousand people are used. (And Joe, knowing the peculiar temperament of Sam Briskin, sees to it that every one of those extra checks is accounted for on the screen.)

Benny Kline

Out-of-door pictures are coming back into popularity fast. One of the factors of appeal responsible for this is photography of the class being turned in by Benny Kline, who photographs for Meteor (Irving Briskin) the Tim McCoy and for Columbia the Buck Jones features. Benny accomplishes some thrilling screen effects with his original and daring angles and his always fast moving tempos.

Ernie Palmer

The first time we met Ernie Palmer (which was more years back than we care to admit) he was photographing for John M. Stahl under the production reins of L. B. Mayer at the old Selig Studio on Mission Road. One of those Stahl pictures clicked with one of the big shots at Fox. Immediately afterward Ernie moved over to Western Avenue. His productions with the Fox Company have many times appeared in the year's lists of best pictures. He continues to draw the important assignments, and is one of the most modest and delightful fellows in the business. His second is John Schmitz. Stanley Little and Dan Anderson are his assistants.

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Vol. 4

HOLLYWOOD, CALIFORNIA, JUNE, 1932

No. 5

"Capital is the fruit of labor, and could not exist if labor had not first existed. Labor, therefore, deserves much the higher consideration." — Abraham Lincoln.

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The INTERNATIONAL PHOTOGRAPHER is published monthly in Hollywood by Local 659, I. A. T. S. E. and M. P. M. O. of the United States and Canada
Entered as second class matter Sept. 30, 1930, at the Post Office at Los Angeles, Calif., under the act of March 3, 1879

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HOWARD E. HURD, Publisher's Agent

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Subscription Rates—United States and Canada, \$3.00 per year. Single copies, 25 cents
Office of publication, 1605 North Cahuenga Avenue, Hollywood, California. HEMPSTEAD 1128
McGILL's, 179 and 218 Elizabeth Street, Melbourne, Australian and New Zealand agents.

The members of this Local, together with those of our sister Locals, No. 644 in New York, No. 666 in Chicago, and No. 665 in Toronto, represent the entire personnel of photographers now engaged in professional production of motion pictures in the United States and Canada. Thus THE INTERNATIONAL PHOTOGRAPHER becomes the voice of the Entire Craft, covering a field that reaches from coast to coast across North America.

Printed in the U. S. A. at Hollywood, California.

Unterrified Inventors Show Work

Exhibit of New Camera Equipment Brings to Industry Devices Enlarging Powers of Photographic Expression

By LEWIS W. PHYSIOC

THERE is one group of motion picture dependents who apparently refuse to reflect the terrors of depression. This thought was inspired at a meeting of the cameramen held at the Paramount Studios Thursday evening, May 12. The gathering was sponsored by the Academy of Motion Picture Arts and Sciences and conducted by Virgil Miller, chairman of the committee representing the photographic section.

The meeting was devoted to the exhibition of new equipment designed to facilitate the work of the cinematographer, enlarge his powers of expression and permit of more novel and varied effects.

The exhibition suggests that there has been a careful collaboration between the mechanical engineers and those who are to use the various appliances because it is the application that suggests the necessary improvements.

Now we dare the producers to get busy—we are ready for them.

The chairman demonstrated a camera crane developed on the Paramount lot. The features of the new crane, or "boom," are its diminutive dimensions, compared to some of the more ponderous machines; its ready mobility and range of application, providing an entire circular sweep, a lens elevation of eight feet and a depression to within a few inches from the floor.

Paramount Blimp Ingenious

The Paramount "blimp" (sound-proof camera cover) is evidence of considerable thought and ingenuity and provides many conveniences for the cameraman.

It embodies adequate means for change of focus and that much needed co-ordination between visual finder and the actual picture at the aperture. It is designed for easy, smooth perambulation and is readily converted for exterior work.

Joseph Dubray demonstrated the Bell and Howell "zoom" lens and a perambulator camera stand of radical design. The zoom lens, the trade name of which is Varo, is an imposing adjunct to the motion picture camera and is a beautiful example of optical mathematics rendered by the Cooke designers.

This lens provides for rapid transitions from long shots to close-ups and vice versa. This effect is achieved by changing, at will and as rapidly or slowly as desired, the focal length and magnifying powers. The diaphragm is automatically opened or closed to compensate the optical law

that governs the illumination in varying focal lengths so that no change of density occurs during the transition. The diaphragm also may be permanently set for stationary shots.

By simply manipulating the lens and without moving the camera the effect may be achieved of starting from a close-up and almost imperceptibly disclosing the full set—a dramatic and sometimes spectacular effect formerly done by much labor, perambulation and uncertain changing of focus. A kit of additional elements to be inserted in the front of the lens provides practically unlimited range.

B. and H. Has Perambulator

The B & H camera stand—or perambulator—consists of a standard mounted on a rotating round base. The whole is attached to a three-wheeled chassis for easy displacement of the entire unit.

The rotating base is used for panning and is easily motivated by the feet of the operator. Attached to the standard is a bracket to carry any of the blimps now in use. The bracket may be tilted at any angle. Both the tilting and the panning are controlled through oil feeds which make their action extremely smooth.

The camera bracket can be raised or lowered through the action of a worm shaft and gears controlled at will from either of two convenient points.

Provision has been made for adapting an adjustable seat for the cameramen as well as light, which become an interesting part of the machine.

A. Fried exhibited a novel arrangement of two cameras for securing combination pictures. By an arrangement of prisms the operator can view two pictures, superimpose them and study the combined composition and select the desired portions from each view.

The results are not to be considered with the so-called process shots or combining action with the projected picture—furnishing independent backgrounds for studio action. However, it may be considered a composite picture process. The apparatus displays considerable ingenuity and able workmanship.

Bogy Bites Dust

Charles Glouner, head of Universal's camera department, apparently has frightened away that old bogey always attendant upon friction plate cameras, scratches. He exhibited an ordinary plate of the standard Mitchell camera ground away just enough to allow the particles of grit

to travel along with the film rather than collect in any one spot and scratch the film.

Mr. Glouner claims that extensive tests have proved that there is no sacrifice in focus by breathing—the tendency for the film to leave the focal plane and depress itself into the ground-away portion of the plate. The value of this trick may be appreciated in computing the costs of retakes on account of scratches.

Mr. Tally, the pioneer theatre owner, introduced the new camera built under his patronage by Theodore M. De La Garde after two years study and experimentation. There have been no tests made with the camera, it having been recently assembled for the exhibition.

But it appears to be simple and practical in design and embodies a novel feature in the position of the magazines which are at the bottom, instead of on top, of the camera.

We are anxious to see some actual tests to determine the steadiness of the picture on the screen, the degree of silence and general working practicability. The designer has displayed a worthy effort to furnish a camera to fit the needs of modern cinematic developments.

Warren Shows His Blimp

Dwight Warren was present with that popular little blimp developed on the Educational lot. It is comparatively light in construction and is mounted on a carrier of limited dimensions. Extensive use has proved it to be extremely silent, permitting of very close shots without danger of recording camera noises.

It embodies a direct means of change of focus with practically no backlash. The finder is self-adjusting and a trigger arrangement is provided which prevents the blimp from being closed unless the camera has been shifted to its proper position, thus obviating the danger of shooting blank scenes by forgetting to "shift over."

Mr. Lobby of the Fox company displayed a camera fitted for the greatest convenience of operation and portability—a field camera for studio work. A great deal of thought has been given to adjustments, appliances and a simple sound-proof covering and to allow quick set-ups and easy manipulation.

Reflections of a Technician

Mr. Sauppe of Leica Camera fame fairly made the mouths of the cameramen water by demonstrating the latest model of this marvelous little camera. The final hook-up between the rangefinder and the focusing ratchet, along with the kits of lenses and other adjuncts, makes this an ideal outfit for the camera enthusiast. Let us hope that the old wheel of fortune will soon turn and provide a prosperity that will enable every cameraman to increase Mr. Sauppe's sales.

If we may be permitted a critical

consideration of all these new devices we must acknowledge that a great deal of thought has been devoted to their designs; but their application must be equally tempered with artistic judgment.

We believe the painter should have a liberal palette and an ample kit of brushes, but his technique should be so refined as not to parade the extravagance of his tools. His patrons should not be conscious of how he has achieved his effects.

We believe there has been a tendency to exaggerate mechanical effects in motion pictures of recent years. This is particularly true as regards perambulating shots. Every time the camera is moved it readily produces the effect of moving the spectator. This effect may sometimes be desirable, but when overdone it carries the psychological suggestion of fatigue.

In our opinion, the mechanics of the camera should be disguised as much

as possible. There is nothing more distracting, as well as palpably mechanical, as jumpy dollying or jerky panoramming.

We believe that too much of this has been developed through a common human fallacy of insuring success by repeating successful "stunts." But there is no real artistic value in imitation or repetition.

Instead of designing our pictures to exploit our mechanical expedients let us employ our contrivances to express picture values. When mechanical effects are necessary let us endeavour to do them as smoothly as possible so that our patrons may not see how they are done, or better still, they should receive the impression without being conscious of the mechanics of the operation.

To this end we commend the efforts of the clever engineers who are continually striving to perfect the implements of our profession.

doubt, secretly envy the boys at Fox who are able to use it.

Thomas L. Tally of local theatre fame presented his newly completed camera, the work of Theodore M. De La Garde. The camera is of the underslung type, with the magazine situated below the main body of the camera. Every effort is being made to give the cameraman an efficient instrument. If in addition the camera proves to be sufficiently silent when motor driven to permit its use without added sound proof covering there is hope for its adoption. In the future silent operation must be a feature of any new camera designed for talking pictures.

Camera Novelty

Fried's Photo Effect machine using two inter-related cameras for simultaneous double-exposure work attracted considerable attention. Despite its formidable appearance the machine is basically simple. Actual practice on production will demonstrate if its use is artistically and economically justifiable.

Joe DuBray demonstrated Bell and Howell's new Varo lens and Sauppe of Spindler and Sauppe with great eclat put the Leica camera equipment through its paces.

Charley Glouner of Universal showed a Mitchell aperture plate in which the removal of two thousandths of an inch from a portion of the surface had done away with the menace of aperture scratches.

Incidentally, Charley held in his hand the new camera aperture which in itself constitutes one of the outstanding recent advances in behalf of cinematography.

So much for the improvements.

The demonstration was also significant in another way. Coming as it did on the heels of the new aperture agreement it seemed to indicate that the Academy was seeking new fields to conquer. The exhibit was no doubt counted on to show what has not been done as well as to show what has been done.

Room For More

Among needed developments that have not taken place, those requir-

Camera Equipment Demonstration Shows Much Has Been Accomplished

By FRED WESTERBERG

THE recent demonstration of sound camera equipment held at the Paramount studio under the auspices of the Academy of Motion picture Arts and Sciences was significant in at least three ways.

It showed for one thing that in spite of tight money a great deal has been accomplished in the way of technical improvements. Outstanding in this respect is Paramount's Baby Camera Boom, which because of its relatively small size and its portability can be used in everyday work on small sets.

Bell and Howell's Rollambulator is also a step in the right direction although facilities for moving the camera swiftly in a vertical direction have not as yet been provided.

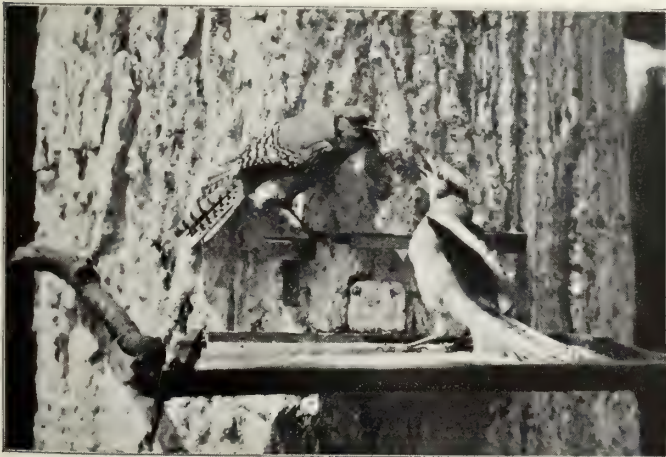
Several improved follow-focus devices were shown. All of them had

facilities for adjusting the finder automatically.

The blimp evil has been sugar coated to some extent. Paramount's blimp, bristling with gadgets and shined up like a new dime, made a most impressive appearance. It is probably the Rolls Royce of all blimps.

Educational Shows Vacuum

Educational showed its new Vacuum Blimp, which, however, does not have to make use of the vacuum principle to any great extent in practice. This blimp has been reduced to a fairly reasonable weight of 120 pounds. The camera is quite accessible and almost any type of motor assembly can be accommodated. Fox displayed its familiar non-resonant camera bag, pariah of the industry. Most cameramen, no



Left, Eastern blue jays in fighting mood. Right, three survivors of four in tree hit by lightning. Photographed by Ernst Keil

ing a full measure of cooperation on the part of the industry as a whole were most conspicuous by their absence.

For instance, nothing has been done apparently to arrive at a uniform method of marking film at the beginning of scenes to insure synchronization. Every studio has its pet method. The punch sticks, buzzer and light, and the "bloopers" all have adherents.

The same holds true of camera motors. There was no evidence at the demonstration that anything has been done to standardize on the R.P.M., the size, or the method of mounting the motor on the camera.

Consciously Now, Not Automatic

The demonstration, or should we say "Salon of Cinematographic Equipment," was significant in still another way. Was it not a commentary on the present trend of cinematography to divide into two separate fields of activity?

There was a time when a cameraman could carry out the routine manipulative process involuntarily with-

out consciously letting it interfere with his creative work, much as a healthy man does not have to give thought to the routine of digesting his meals. This is becoming increasingly difficult to do.

A good look at present day sound camera equipment will convince most anyone that the manipulation of this machinery deserves the conscious efforts of a technically skillful man who can keep his mind on the operation of the camera as such.

That is the reason second cameramen are now called operators. The operator is primarily a technician; the first cinematographer should be primarily an artist. The two men should be familiar with each other's duties, but their concentrated attention should be focused upon their own particular job.

By the way, have you read "But Is It Art?" by William Orton in the Atlantic Monthly for May? The article deals in part with art vs. technique in the talkers.

Thrilling Drama of Arctic Circle Is "Igloo," Issued Soon by Universal

INTO the theatres of the world is coming another "Nanook of the North," that tale of the Eskimo which made such a furore sixteen years ago. For "Igloo" well is worthy to travel in the same company as did that former classic of the bleak North which found thrown wide open to it the doors of the best theatre in New York as well as in other cities and towns.

"Igloo," which will be released by Universal in about a month, is of large interest to International Photographers. As is well known to all of its members and to many persons outside of the ranks of that organization, the subject was photographed by two of its own—Roy H. Klaffki, first vice president, at the camera, and Ray Wise officiating as his assistant, that is, when the latter was not in front of the camera.

For also be it known outside of the organization as it is thoroughly understood inside before Ray Wise was a photographer he was born and raised an Eskimo. And when he went north to play Chee-ok, the young hunter, the leading character in this tale of gales and snow and ice, he went under his own tribal name and to his own people. And they in turn were to be seen with him on the screen.

The natives, it may be said in all truth, portray with real conviction the tragedy and the gayety attending the respective downs and ups in the bitter fight for existence.

On the dramatic side the story is impressive beyond the ordinary because of the seriousness with which the non-stagey Eskimos portray their assigned parts.

On the physical side in the way of hardships and dangers the thrills

mount fast. One of the more striking of these sequences is that of the fast-moving and crunching and crushing ice seemingly all too near the camera for the safety of the man operating it. But this is only a single instance of the many thrilling scenes.

Another sequence is that of the disintegrating ice field and the necessary rush of the tribe to get back to solid ice before being carried to destruction.

Real Motion Picture

All of these scenes the camera has painted with realism the vividness of which carries into another day. Truly the tale of the Eskimos is an old style and a true type of motion picture as it was in the beginning and as it remained until broadly speaking there arrived the time of talk and economy and shortening of the budget under which outdoor scenes were avoided, scenes of movement and action where possible were eliminated, and the story often was compelled to ride on gabbling actors cooped up in a half dozen interior sets.

"Igloo" will come as a breath of fresh air and a refreshing influence to jaded and lessening picture goers. Incidentally Universal displays its showmanship in sending out the subject during the hot weather. It will be a business maker.

In the cast with Chee-ok is the girl Kyatuk, one who in physical charm will match the maid in "Tabu," even if she does not get the opportunity for displaying quite so much of it as did the South Sea Islander. It is to these two, to Chee-ok and Kyatuk, the rather slender love interest is entrusted. But the subject is of too large a mold to depend for its major appeal upon the personal fortunes of a boy

and girl. The tribe, the community, is involved. It is the survival or the extinction of the unit that is at stake.

Other principal players are Toyuk, the younger brother; Lanok, the father, and Nahshuk, the medicine man.

The picture was produced by Edward Small, with Ewing Scott directing his own story. The verbal narrative, which is straightforward and manifesting entire indifference to the temptations of employing heroics and theatrics, was by Edward T. Lowe and Wilfred Lucas. It is engagingly read to the accompaniment of R. C. A. recording by Gayne Whitman.

The factor in "Igloo" which mainly will interest the camerawise will be the recorded photographic achievements of Cameraman Klaffki in these arctic gales. The difficulties, physical and photographic, of this location north of Point Barrow, are manifest. And so, too, are the real perils.

Lule Warrenton, Veteran of Stage and Screen, Member Theatrical Family, Passes

MRS. LULE WARRENTON, mother of Gilbert Warrenton, third vice-president of International Photographers, and a player of wide reputation, passed away May 14 at the Laguna Hospital. Mrs. Warrenton was born in Flint, Mich., in 1863 of a theatrical family, her father being a producing manager. In her younger days she was successful on the reading platform. From that her transition to the Shakespearean stage was a move to be expected. So, too, was her advancement rapid. With William Ranous, later well known as a Vitagraph director, she was co-starred in Shakespearean parts for several years. There she took charge on the road of some of her father's companies, producing and managing.

Following the impetus attained by the pictures and the consequent decline of stage productions, Mrs. Warrenton joined the Universal company about twenty years ago, directing as well as acting. She made some independent children's pictures on her own. She did considerable work for Paramount and Fox, with the latter for a long time being in the unit of Tom Mix.

For the last four years Mrs. Warrenton has lived on her ranch in Carlsbad, Calif. In that town she was president of the Woman's Club, and there to the end she maintained her interest in matters Shakespearean. Besides the cameraman's official Mrs. Warrenton left a daughter, Mrs. Virginia Zimmermann, wife of a Los Angeles physician.

As to the standing of Mrs. Warrenton as an actress and a woman among her own associates, Joseph De Grasse, president of the Troupers, of which Mrs. Warrenton was a member, paid her the highest tribute one actor may pay another:

"I had known Mrs. Warrenton for many years, both on the stage and on the screen. I have worked with her in many companies. She was a wonderful trouper. And more than that cannot be said of any player."

Chuck Wagon Trailers Fraternize

Cowmen Celebrate First Anniversary with Open Range Dinner and Speeches — Plan Greatest Western Picture

THERE was a picturesque sight at Providencia Ranch, Burbank, at noon on Sunday, May 22. Five hundred members and guests of the Chuck Wagon Trailers were in line for their midday meal cooked in the open field by a corps of cooks who knew their onions, even if they didn't see fit to use them. And maybe they did at that.

For there were steaks—big, juicy steaks, two hands thick and so wide and long two hands couldn't cover them. They were the finest to be had, cut from two-year-old heifers and hung in cold storage for five weeks. Then for the older old-timers whose teeth were unreliable there was a barrel of stew meat which looked inviting enough to tempt some younger men from home.

And there were hot biscuits (and butter) and coffee, and boiled potatoes (with the coats off) and gravy, and what particularly appealed to one New Englander baked beans. While these latter may not have been of the orthodox peabean variety comparisons nevertheless would have been more than odious. There was an impression they would have been indiscreet.

There was dessert, too. This writer copped out a dozen or maybe it was only a half dozen of those enormous specimens of prunes—they looked like the Santa Clara variety, plenty big and just as good. He muffed the sorghum, to his regret a couple of days later when he heard it was on tap. But one couldn't make a call at every port on that long voyage down the coast of pots and kettles steaming away over that long trench filled with firewood.

Sitting on the Ground

To the tenderfoot it was a genuine treat, even if he found difficulty in getting himself set on the ground with a plate and a dipper of coffee. He watched the younger or the less old of the cowmen as they squatted Oriental fashion with their plates between their knees and yet resting on their ankles, spearing away with knife and fork as if their plate had been mounted on the keystone of a skyscraper.

While imitation may be the sincerest form of flattery in many cases it simply was out of the question. One veteran whimsically complained to his friend as he tried and tried again to capture that old trick that in other years he had known so well.

"Yuh know I just can't sit down like I used to," he said finally. And the tenderfoot felt relieved and incidentally less conspicuous over the manner in which he himself was

sprawled over the landscape. For Foreman Harry Gant had warned the diners that any tables were reserved for the use of the cooks and were not available for the multitude.

Incidentally it was Foreman Gant who at 12:30 had started the assemblage toward the kitchen when with his hands employed as a megaphone he had shouted the time-honored "Come and git it!"

The party was in session from around 10 o'clock in the morning until about 4 in the afternoon. It was the third semi-annual round-up, the Chuck Wagon Trailers having been organized in May, 1931, by Harry Gant, who also was elected the first foreman.

Noted Men Speak

Membership in the body is restricted to men who worked as cowboys on the open range in the nineteenth century. If acquaintance with a ranch pay roll was delayed until 1901 then the bars still are up. While the organization is so young already there are in excess of 300 members. The bulk of these, of course, are in Southern California, but there are members in Canada, Australia and South America.

On the lists it was explained by Foreman Gant, who also it may be mentioned for many years has been a first cameraman, there are United States Senators, governors, judges, lawyers, doctors and other professional men as well as cowmen and even photographers. Of the latter there

were several in evidence Sunday, although some plainly were of the second generation.

Before the dinner or before the chuck wagon functioned, if that expression may be less unintelligible, there was dancing on canvas spread on the ground under the trees. After dinner there were speeches by Superior Judge Francis J. Heany, formerly the noted prosecutor in San Francisco and Chicago but now of Los Angeles; Colonel Edward P. Bailey, William P. Spauld and Felix McKinney, old-time Texan.

Foreman Gant was unanimously re-elected to serve another year.

May Make Great Western

With the object of creating a fund for the erection of a retreat ranch for old-time cowmen the officers of the organization are negotiating with a producer for the making of an epic western, one that is absolutely authentic and made on a scale larger and more ambitious than any hitherto attempted. The members realize that is a large order, but it is their belief anything previously made can be topped, in authenticity as well as in scale.

Eugene Manlove Rhodes has written a story which subject to a few conditions imposed in the interest of accuracy will be contributed to the making of the picture. Similar offers have been received from a ranking director of western pictures and from players of standing.

The members of the Trailers will contribute their services for the mob scenes or street scenes. Ranchers with large properties have sent word they gladly will give the use of their lands and will round up their stock for the use of the producer.



The kitchen of the open range just prior to Foreman Harry Gant's call to "Come and Git It!" The foreman is shown as the centre of the trio in the smoke at the right of the fire. Photographed by Art Marion



High Water in Southern France—By Robert C. Bruce in "Camera Secrets of Hollywood"

Bell and Howell Equip Eyemo with Motor and Add 400-Foot Magazine

TO MEET special demands for airplane motion picture work and for outfitting scientific and exploring expeditions, Bell & Howell has arranged to equip its portable 35 mm. Eyemo camera with an electric motor. An external film magazine carrying 400 feet of film can be added.

In airplane photography the motor feature is particularly desirable in that the pilot can place the camera with attached motor in an advantageous position and shoot pictures by remote control.

Any Eyemo camera employing a hand crank can be motor equipped. The motor is mounted on one side of the camera, engaging in the hand crank socket. The motor runs the film through at speeds of from 24 frames down to 4 frames a second, the speed being adjusted by the camera governor.

The motor weighs only 3½ pounds, and inasmuch as the camera only 8½ pounds the combined weight of the motor and camera is such that an aviator or explorer will find that taking this type of 35 mm. equipment along does not involve any appreciable weight factor.

When an external film magazine is not attached the film is run from a 100-foot spool in the camera itself, as formerly. If desired the motor runs the entire 100 feet of film through without stopping.

Thompson Coming Home

From Donald C. Thompson in Shanghai under date of April 22 comes a letter to Ross Fisher saying the writer expects to reach Hollywood about the middle of June. He then will proceed to assemble his staff and equipment preparatory to his return to China.

Mr. Thompson also tells of visiting the grave of Bert Cann and of ordering a stone to be placed on it.

The Credit Was Fryer's

In the reviews of Universal pictures in the May issue of International Photographer Richard Fryer should have been given credit as operative cameraman on "The Doomed Battalion" and "Caliente."

Either a 12 or 110 volt motor can be adapted to the camera. The 12 volt motor is particularly practical for airplane work, as this current is available from the plane batteries. Current for the 12 volt motor can also be supplied by auto batteries on exploring expeditions.

The motor is readily attached to the camera and just as readily detached. When it is not desired to use the motor the camera can be operated by spring drive while held in the hand—the usual manner of operation—or it can be set on a tripod and operated by hand crank. Thus a high degree of utility and flexibility is combined in a unit of surprisingly small weight.

The Eyemo camera has long been a favorite for motion picture work where standard size film is desired and where a regulation professional camera is not feasible due to its bulk and weight or other reasons. The new motor development adds another desirable feature to the Eyemo as does also the external film magazine.

Cinema Digest Contender for Honors in Publication Field

THE latest candidate for honors in the motion picture publication field is the Cinema Digest, a magazine of 32 pages. The first number appeared May 16, which implies the magazine may be expected the first and middle of each month. The editor is Howard R. Hall, a newspaper man who has had experience not only with the United Press and four Scripps-Howard newspapers, but on dailies in St. Petersburg, Fla.; San Antonio and El Paso, Denver, San Francisco and New York.

The admitted aim of the editor is to present unbiased, concise, comprehensive nationwide reports of motion picture opinions as expressed by writers on newspapers. The first issue confirms these claims. Several divisions of motion picture activity should profit by perusing this magazine. In the initial issue are printed comments on twenty-four productions. As these reactions to the pictures come from all over the country they should be of interest to exhibitors as well as to exchange men and salesmen, and also to studio workers in all creative capacities.

We wish the new publication every success, and the indications are that not only will it deserve it but what is even better really will command it. And incidentally beyond a doubt it has a real field.

German Actors Hard Hit

Approximately 50 per cent of all German stage actors are stated to be without employment. At least 3,200 film supers and technicians are looking for work in Berlin. Not more than 10 per cent of this total, it is estimated, can be absorbed by the German film industry, in which the number of unemployed steadily is increasing.



A group of old-timers who were members of the last European Buffalo Bill Wild West Show. Photo by Art Marion. See preceding page

Papers at Engineers' Convention Reveal Industry's Thought Trend

FOLLOWING are extracts from the papers read at the spring convention of the Society of Motion Picture Engineers held in Washington, May 9 to 12. The summaries will be interesting for one reason as showing the subjects commanding major attention among the technicians in and out of the studios.

Under a changed policy this session the number of papers scheduled was limited to thirty-five in order that each might receive more attention than has been possible in the past.

Four phases of the industry were given especial attention. These were photographic problems, release prints, theatre operations and projection.

Lapel Microphone

By W. C. JONES and D. T. BELL

MANY speakers find it difficult to use the conventional type of microphone, because of the restrictions which it imposes on their freedom of movement. A microphone, known as the lapel microphone and designed to be worn on the speaker's clothing, has been developed which overcomes these limitations.

It is known that new problems are encountered from time to time in the use of microphone in sound recording and reproducing work and it is thought that the information contained in this paper will be of interest to motion picture engineers.

It is expected that the lapel microphone will find application in theatres, churches, convention halls, lecture and banquet rooms and the like where public address systems are now employed. It also has a field of application in connection with other sound recording and reproducing equipment where the background noise, characteristic of carbon microphones, is not a limiting factor.

Recording Artificial Speech

By CHARLES W. BARRELL
Western Electric Company

FOR the first time motion picture recordings have been made of human speech recreated by the artificial larynx. A brief description is given of the mechanical voice box which replaces the natural larynx when that organ has to be removed by surgery.

The operation of the artificial larynx is contrasted with the action of the human larynx, and the vocal organs in general are shown in combined realistic photography and animated drawings from the sound motion picture, "The Voice That Science Made," which the paper serves to introduce.

Some sidelights are thrown on the

production of this novel film experiment in popular education.

New Light Control for Printers

By KURT SCHNEIDER

THIS paper describes a new device for automatically controlling the intensity of the printing light so that the successive scenes of each print receive the respective exposures which have been previously assigned to them.

By means of a keyboard having numbered keys corresponding to twenty-four light intensity steps the control can be rapidly set for a negative having as many as 160 scenes. A recording indicator enables a quick check-up with the timing card and facilitates an accurate control of printing.

Drying Conditions and Photographic Density

By D. R. WHITE

A sensitometric study is presented of the effect of varied drying conditions on positive film. It is found that gamma changes considerably with drying conditions. At 80 degrees, for instance, an increase from 36 percent to 80 percent relative humidity increased gamma from 1.97 to 2.45. The effect appears to be concurrent with softening of the gelatine during drying.

Wave Form Analysis

By OTTO SANDVIK and V. C. HALL

THE harmonic content of variable density sound records, made under a wide variety of conditions, has been investigated by means of a microdensitometer and harmonic analyzer. From these results the conditions of exposure and development giving minimum harmonic content were deducted.

These results have been correlated with results obtained by means of photographic tone reproduction diagrams.

It has thus been possible to determine the effective emulsion characteristic under various conditions and to determine what changes in the characteristic curve are necessary to bring about further improvement in tone quality and wider latitude in recording and processing conditions.

Duplication of Negatives

By J. I. CRABTREE and
C. H. SCHWINGEL

IN 1926 Capstaff and Seymour published a paper giving directions for the making of duplicate negatives using a new film which was manufactured specifically for that purpose.

Good quality and tone reproduction

were possible by this method, but the graininess of exhibition prints was not entirely satisfactory.

Since that date improved films have been made available and the present paper contains a description of the tests performed during a search for the most satisfactory sensitive materials and processing technic.

The experiments showed that in order to minimize graininess the master positive must be developed to a relatively high gamma (1.85) in a positive developer and the duplicate negative to a correspondingly low gamma (0.55 or less).

Data are also given which explain why the high gamma master positive in conjunction with a low gamma duplicate negative gives the most satisfactory graininess.

Projection from Continuously Moving Film

By FORDYCE TUTTLE and
C. D. REID

A summary of the advantages claimed for non-intermittent projectors is given. This is followed by a list of questions which the writers think should be answered with regard to any projector of this type.

The various projector types are then classified according to the optical means used to form a fixed image. Two types of error are noted and each type of projector listed is discussed, keeping these in mind. A reference table is appended to serve as a rapid review.

Literature of the Industry

By GLENN E. MATTHEWS

INFORMATION concerning the motion picture industry is published in a great many different journals issued by various societies and companies in this country and abroad. This information has been classified in two divisions, according as it pertains to the professional or to the amateur.

Publications relating to the former group have been sub-divided into four classes: General technical publications, publications related to motion picture production, publications pertaining to exhibition of motion pictures, and miscellaneous publications.

A classified bibliography of books on engineering and business aspects of the industry is included.

Measurement of Filter Factors

By LLOYD A. JONES and
J. W. McFARLANE

AN instrument is described in which the theoretically correct conditions for precise photographic photometry are realized. This per-

mits the measurement of filter factors, photographic reflection and transmission of coefficients of colored materials, and the photographic intensity of light sources with higher precision and greater repeatability than it has been possible to realize with the majority of other methods commonly used for these purposes.

The method of procedure and the results obtained are illustrated by the projection of motion pictures showing the changes which occur in the photometric field during the process of making the determinations.

Automatic Production Printer

By A. S. HOWELL, B. E. STECH-BART and R. F. MITCHELL

THIS paper describes the new Bell and Howell fully automatic sound and picture production printer in which the fundamental design is established on basic sensitometric specifications. An analysis is presented of the requirements of the laboratory ideal of a printing machine, including such specifications as fully automatic foolproof interlocking, elimination of operator mistakes and film wastage, and many other desirable features for a machine of this type.

The paper describes the new printer fully and shows how the printer can be set in practice to conform to absolute sensitometric standards.

A resume of the outstanding features of the new machine closes the paper.

Motion Pictures in the Navy

By Lieut. CHARLES E. FRASER, U. S. N. R.

THIS paper presents briefly the part played by motion pictures in the general scheme of the naval organization, touching on its entertainment, instructional and recruiting value.

For entertainment alone the navy owns, in duplicate, 467 features, and

is procuring monthly an average of 25 features and 5 short subjects.

The navy requirements on censorship, processing, longevity and special machine design are brought out, as well as a probable future requirement of restoration of historical film records which have become deteriorated with age.

Exchange problems and methods are discussed.

Extension of Film Recording and Reproduction

By G. L. DIMMICK

IMPROVEMENTS have been made in the recording of sound-on-film and in the reproduction of sound from film which has resulted in an extension of the frequency range and in the volume range.

The low frequency range has been extended by the use of a loudspeaker unit which gives good response from 60 cycles to 10,000 cycles.

The high frequency range has been extended by the use of a ribbon type microphone and by the reduction of film attenuation. The use of a narrower recording slit and a large mirror galvanometer have improved the high frequency response from the film. The ground noise reduction system is simplified and made more effective.

Finishing a Motion Picture

By W. C. HARCUS

THE motion picture editorial problem is covered in a comprehensive outline of the steps involved in creating a finished production seven or eight thousand feet in length from the several hundred thousand feet of film photographed and recorded for this purpose.

Illustrations are given disclosing type of problems confronting the director and film editor who are responsible for this work. The Hollywood preview is described in some detail.

Dave Horsley Awarded Honor of Making First Hollywood Picture

By EARL THEISEN

THE question as to who made the first motion picture in Hollywood long has been the cause of a lively dispute. Several have claimed the honor of taking that particular bit of acreage out of the cornbelt and starting it on its way to the centre of things, to act in a sense as the romantic hub of the universe and where in undisturbed security temperament might reach hitherto unknown heights.

At any rate the discoverers of motion picture Hollywood did not bring with them the sensationalism and iniquity that imaginative persons ascribe to the film capital.

As chairman of the Los Angeles Museum committee of the Society of Motion Picture Engineers various claims as to who made the first mo-

tion picture in Hollywood have been brought to this writer's attention.

The earliest for Hollywood, as it is bounded today, was made by Dave Horsley. Others who early made pictures on the west coast in this vicinity included Biograph, Selig, New York Motion Picture Company, Imp and Majestic.

Horsley came to Hollywood Oct. 23, 1911, and made arrangements with the Maier Brewing Company for a lease on the Blondeau Tavern at the northwest corner of Sunset and Gower. His Nestor company arrived Oct. 27.

Three companies started shooting for Nestor release immediately, one under Walter Pritchard and the others under Tom Ricketts and Al E. Chris-

THE COVER ARTIST

FOR the cover photograph this month we are indebted to Joseph A. Valentine. He has brought to us an unusual shot of Medicine Lake, in the Canadian Rockies.

The horseman in the centre is Farrell MacDonald, portraying one of the Mounted in "The Country Beyond," directed by Irving Cummings.

tie, the latter of whom was manager of the comedy forces, as well as studio manager for Horsley. There was a competitive rush to finish the first picture. Each negative upon completion was shipped back east to headquarters in Bayonne, N. J. The three arrived practically at the same time. The first to be released, however, was "Her Indian Hero."

Accompanying Horsley on his arrival in Los Angeles were Dorothy Davenport, a niece of the late Fanny Davenport, nationally famous actress, and who later was to become the wife of Wallace Reid; Victoria Forde, later to be Mrs. Tom Mix, and the well remembered Russell Bassett, who probably received the highest salary, \$40 a week.

John Nickelaus was the laboratory technician. Others in the party were Milton Fahrney, Christie and Pritchard. Christie with his brother Charles later were to become Hollywood figures as producers of Christie comedies at the same Sunset corner as that which marked the spot of the first Hollywood picture making.

Mr. Theisen's award confirms the results of the investigation in 1915 by the present editor of International Photographer, at the time mentioned on the west coast as staff correspondent of the Moving Picture World. During a stay extending from prior to the opening of Universal City on March 15 until the close of the annual convention of the national exhibitors organization in mid July in San Francisco much time was devoted to gathering data of the rise and development of the industry.

In a special issue of the World dated July 10 over sixty pages were devoted to recording the impressions set down at that time. The correspondent recalls that even with the comparatively short time that had elapsed since the first company arrived on the coast to make motion pictures there were many conflicting claims as to who was who among the first-comers. Lest there be confusion it should be clearly understood Mr. Theisen is referring solely to the first picture to be made in Hollywood, which was far from being the first west coast site chosen for picture-making. Downtown Los Angeles had precedence over Hollywood by several years.

During the latest season there were 16 features made in Poland, but it is reported that only two of these found general approval.

Passing of Laurance Hill Mourned by Community He Served So Well

HOLLYWOOD as the community in which he lived and served mourns the passing of Laurance L. Hill, son of John Corydon Hill, art editor of International Photographer, and Mrs. Hill, on May 13 last.

True to the life of one who leaves his indelible imprint on the progress and growth of the city he enriches with his presence, this man in his prime — only forty-five — identified himself with many civic enterprises.

He was one of the pioneers in the movement who foresaw the beauty, inspiration and appeal in "Symphonies Under the Stars" now enjoyed annually by so many thousands in the Hollywood Bowl known the world over.

Journalistic talent was evidenced in early boyhood. He was editor of the annual at the Los Angeles High School during his senior year. Later at Stanford University he was successively editor of the Quad and the Daily Palo Alto, a double honor seldom accorded to one person. He also held the office of president of the Stanford Press Club.

Then followed a period as campus correspondent for the old Los Angeles Tribune. When it failed he became Los Angeles Times and Associated Press correspondent. This early training in writing augmented by later experience as the first city editor of the Hollywood Citizen laid the foundation for the position held at the time of his death—publicity manager of the Security First National Bank of Los Angeles.

His individual and distinctive method of popularizing the historical background of California in a series of community histories published by the bank established him as a nationally recognized historian with the inclusion of his name in "Who's Who" in 1930.

Authority on Early Days

As a writer and lecturer in this particular field of research California is lastingly indebted to him. His booklets are used as text books in the public schools, as well as reference sources in public, private and studio libraries.

As a collector and publisher of historical stills motion picture studios drew upon him for unusual pictures and authentic data. His assistance was especially valuable on questions regarding the period when the industry was still young.

As director and publicity chairman of La Fiesta de Los Angeles last September he was one of the strongest personal links in the phenomenal record established, the culminating feature of which was the magnificent electrical parade sponsored by the motion picture industry and represented by all its branches of activity.

He wrote much of the "eternal verities." In striving to live up to

his ideals, personally and unselfishly giving of his time, energy and thought as an active exponent of them in his community, he was unknowingly making his life an eternal verity to be permanently identified with the state he loved so well. It will also live in the hearts of his friends and loved ones, a perpetual source of comfort and pride in the reflection of a clean, courageous, purposeful life well lived.

Crescent Brokerage Writes Insurance on Cameras and Automobiles the World Over

THE Crescent Brokerage Corporation, with offices in Los Angeles and five other cities and with headquarters in New York, announces that as a result of the volume of business controlled by the company it has been enabled to secure special rates for insuring cameras, camera equipment and automobiles.

One of the organization's specialties is an all-risk camera policy, including the aeroplane hazard, and an all-risk automobile policy wherein it states it can provide for individual members of the I. A. and their affiliates at a saving from customary schedules.

The Crescent entered the Los Angeles field something over a year ago under the presidency of its founder, Gustave A. Blumenreiter, formerly an officer of the Home Insurance Company of New York.

Among the larger clients being handled locally by the company are Fox Film, Fox West Coast, Mitchell Camera, Ashcraft Automatic Arc, National Theatre Supply and International Projection.

The company does not limit its clients to citizens of the United States and Canada, but has facilities for taking care of business in any part of the world. It is this particular phase of its claims that it believes especially will appeal to the world roaming cameramen.

In March, 1931, amusement tax returns in Berlin amounted to 1,159,416 reichsmarks. These amounted to only 759,942 reichsmarks, or 34 per cent drop, in the corresponding month.



From the film exhibit at the Los Angeles Museum, through the courtesy of Earl Theisen, is loaned the photograph of Hollywood's first motion picture studio. It was on October 17, 1911, David Horsley's Nestor company reached Hollywood from Bayonne, N. J. Six days later was taken the first shot at the northwest corner of Gower and Sunset, the plot on which later was to rise the Christie studio. The corner subsequently was to be referred to more or less humorously as Forty-second and Broadway of the film centre. So also was it to be known as the official congregating point of those who haunted Poverty Row—so described because it was the home of independent productions. The term has lost its significance in recent days, largely because three of Hollywood's more successful enterprises are here situated—those of William Horsley, a brother of David, and likewise a film pioneer; and the studios of Columbia and Trem Carr. The foregoing should not cause confusion as to the first motion pictures to be made on the west coast. A goodly number of localities had precedence over Hollywood in this respect.



Left to right, Captain E. H. (Robbie) Robinson, Jack (Nigger) Rand, Howard (Whoopee) Batt, Earl (Chubby) Gordon, Frank (Spooks) Clarke, acting president; Florence Lowe (Pancho) Barnes, Dick (Stub) Renaldi, Roy (Gabriel) Wilson, Oliver (Boots) Le Boutillier, Tave (300HP) Wilson, Joe Touhey, business representative.

Associated Motion Picture Pilots Will Maintain Highest Standards

By "PANCHO" BARNES

AFTER a hurry up call for a turnout of the Associated Motion Picture Pilots, to be especially photographed for the International Photographer, Cameraman Mickey Whalen, assisted by Joe Touhey, finally succeeded in rounding up and photographing ten out of the group of seventeen.

Dick Grace was off somewhere on a location hunt. Al Wilson and Clinton Herberger "thought it was to-morrow." Bob Clair was standing by for Paramount, Garland Lincoln was on a cross country trip, and Frank Tomick was busy testing a ship.

Ira Reed, much to his disgust known as "Smiley" to the group because of his constantly grim visage, was just plain missing. Possibly Ira was practicing parachute jumps from third-story windows in Hollywood.

However, whatever he was doing we can't comment when we remember that he is the lad who crashed in midair with another plane during the photographing of "Hell's Angels" and successfully rode the nearly wingless wreck to the ground, landing her safely and saving several thousands of dollars of the producer's money.

The rest of the men and the one woman member are all accounted for in the accompanying photograph, which they entitled a Mickey Whalen

production, and accompanied it by the usual set of wisecracks characteristic of pilots.

Aviation a Cause

Everyone knows that a good cameraman's work is his pride and his joy, that he wants his lighting and composition and entire pictorial effect as perfect as he can make it. These stunt pilots take their work as seriously as do the most finicky of cameramen. They wish not only to help in the making of the finest type of air pictures possible. Aviation itself is a true cause with them.

They want good and thrilling but logical air pictures to work on. They want the opportunity to do their stuff. And whatever it is they will get it for the producer at minimum effort and cost to him.

The Associated Motion Picture Pilots is an organization trying to maintain the highest standards possible in motion picture piloting. No member is accepted unless he is passed on fairly and squarely by the group as a whole, and the fact that he is a member of the association stamps him for everything that goes to make up the best in flying ability and the assurance of steady, cool reliability throughout his work.

This is the guarantee of safety that a cameraman has when he rides with a member of the organization. In

accepting membership the organizations' first qualifications always have been previous experience and the man's past record as a motion picture pilot. It is sterling worth as a whole that determines eligibility.

The members have so splendidly assimilated the spirit of brotherhood that even though certain of the members may not like the way another parts his hair they ignore the small things that in the old days used to be points of exception in favor of the present splendid picture as a whole.

Breaking Record Upside Down

The association has requested that thanks be expressed the cameramen for their past splendid co-operation with them, as individuals and as a group, and especially to Howard E. Hurd, who so kindly has given to them his counsel and suggestion.

These boys are entirely sincere in putting out their best effort and co-operation in the making of flying pictures, and don't let them kid you either, which they will do if you give them half a chance. Ask some individual member what the motto of the organization is and he will probably grin and make some foolish remark like "First man to the rip cord lives the longest," but what he means is:

"You tell us what you want, and we'll get it if we have to break the trans-continental record upside down!"

Swiss Wire 161 Houses

Out of a total of 260 cinemas in Switzerland over 60 percent, or 161 in number, have been wired. Out of these 66 cinemas have installed Klangfilm-Tobis.

it *on location*, too

FOR some time after its announcement, Eastman Super-sensitive Panchromatic Film was used chiefly under artificial light. Now many cameramen are “shooting” it on location, too...for these reasons: (1) Its speed substantially lengthens the photographic day ... (2) It offers special advantages in photographing certain types of scenes and costumes... (3) In *all* scenes it yields that subtly superior quality which marks the most advanced motion picture photography... (4) It gives the cinematographer a single negative medium for all purposes...a medium which, once fully understood, affords a range of possibilities bounded only by the user’s imagination and technical skill. Eastman Kodak Company. (J. E. Brulatour, Inc., Distributors, New York, Chicago, Hollywood.)

EASTMAN *SUPER-SENSITIVE*
Panchromatic Negative (*Gray-backed*)

Chapter Seven

THE extra fare train is belchin up a extra amount of cinders so's the customers on the back porch of the observation car kin git planty cinders in the eye and feel they is gittin a couple bucks extra of high class wheelin from Chicago to Manhattan...Roddy Giles is asittin back there breathin in a mess of high speed dust as he rolls on to the Home office to pick up a new sound buggy to replace the one what has went in the red on the Insurance Co. ledger.

Roddy is all a titter over the letter his little blonde Gertie has rushed to him special delivery jest before he left.

"Dear Roddy Honey Boy (and here the pen splashed a blotch of ink as it wuz one of them office pens not used to red hot ducky woids): I jest heard the boss is havin you come to New York for a new truck. Won't that be just lovely for me and you? You know how I have been lookin forward to us gettin spliced and now we kin finally git married, especially since you is savin your money from what I hears here.

"I will meet you at the train as I jest typed the wire from the boss to you telling you to be here Friday...I jest can't wait until youse arrive... Your one and only Gertie."

And Rod kinda reads the baloney and he kinda figgers on how it is months now since he is heard from the little heart thumper of hisn and especially since she has tole him she has taken the permanent runout powder on him...So Rod is gettin a high class coat of cinder dust rings around where his collar meets his neck back there on the back porch of the train.

That Silly Feelin

And purty soon he gits the silly feelin around the heart about what a swell understandin dame Gertie always wuz, and a coupla miles later he figgers how lucky he is after all to have all the love of one frail when one kin read so much in the sin columns nowadays about how gals is ruinin innocent men.

And jest about this time one of these summer tourist gals from the small town what has saved her money all year to see the big city comes out on the observation platform and parks on the seat next to Rod...and right away she gits a cinder in the eye...so she kinder gurgles to Rod does he know how to git it out...So Rod takes advantage of the situation jest like the Scoutmaster taught him years ago when he wuz a real Boy Scout.

The Kid Himself

Only Rod jest can't find the cinder, but the gal comes to the rescue with the baloney..."Oh, thank you very much, you got it out that time!"

And then she follows about what a fine gentleman Roddy is and how her dear Mother tole her not to talk to strangers on the train, but she knew right away what a gentleman Rod wuz the minute he got the clean hankerchief out for the sucker operation...and jest about this time the dinge from the diner hollers out the "soups on" yell so Roddy gits sucked in the double check.

And kin the little damsel yokel order?...So by the time the steward gives Rod the two bucks change from the sawbuck he hands him the little woman is kinda all a flutter to sit out on the back porch again and watch the moon roll by and listen to Rod's darin tales of the newsreel biz...So they sit back there so long that the colored porter has to turn out all the lites in the car about a dozen times before the two takes the hint to turn in.

So the next mornin Rod is again all on fire on meetin his Gertie, but jest before the train rolls into Grand Central Roddy's travelin companion hangs on to him and it looks like Roddy is gonna have one awful time shakin her before Gertie dashes up for the big homecomin scene...

Smokin Rockets

And for once Roddy is right...Gertie is standin by the car door jest as the little travelin vamp takes Roddy by the arm as they gits off...and before Rod has a chanct to open up on the glad to see you business his dear little Gertie has turned the frigidaire on full blast and the way she passed down that train shed it looked like one of these here rockets goin thru with the smoke trailin and all.

Well, Rod jest stood there, and when he started to push them size eleven gondolos of his he jest left the little amateur tourist right in his tracks...So a coupla days later Rod is a workin in the lab fixin up his new outfit when a buddy noise ketcher axes him if he is goin to the weddin Sattidy.

"What weddin?" asks Roddy.

So the guy tells him all about how the whole gang has been invited weeks ago to come up and sop up weddin wine and dance with the bride seein as it wuz their own Gertie what was gonna git hitched to a high class Italian shoe shine parlor owner...

been engaged for months, and is they ever nuts about each other?

Well, Rod drops the solderin iron he is usin and it hits the other guy's foot, but the warhoop this hombre lets out was never heard by Rod, as Rod is sailin down the hall to the Miss Information desk...and does he put his little Gertie on the pan?

Waterworks Turned On

How does she, the little fickle so and so, get like that triffin with his heart and then bustin it all up and lettin him down...And the way he gives her the red hot dialogue doesn't give her a chanct for a comeback even...so what else kin Gertie do?...bein a woman with some pride and feelins.

Well, she does...she breaks down in one of them high-class weepin parties...and when the waterworks are turned on Roddy shuts up right quick and he is immediately sorry he has taken his one love down so with such harsh words...but Gertie jest keeps on the tear jag, especially since she sees it is goin over.

Also since maybe Chicago would be a sweller place to live for a change instead behind a high class Italian shoe parlor...And jest at this time the boss comes out to see the commotion and when he sees Gertie doin the heavy cry act he blows up at Rod.

"Roderick Giles! What do you think this is, insultin our gals on the staff here right in the office!"

Boy, oh boy!...how the boss bel-lows at Rod—he is on the verge of apoplexy...and he winds up with the curtain call for Rod.

"You is fired! Fired right now, Roderick Giles! Git out before I lose my temper!"...and Rod didn't need any handgraved invite to blow...he jest choosed the nearest exit and didn't even walk to it, but took it on high.

So Rod after hittin the ozone jest walks and walks along the streets...and he is plenty low...no more Gertie for him...he knows now wimmin is all alike as far as he is concerned...not a true one in a carload...and then Fate or what they calls them accidents guys can't explain makes him run into the old chief operator he used to work with at the phone company...

Hamburgers With Onions

Gee! and wuz they glad to see each other...and so she axes Rod to have lunch with her and Rod accepts the offer to pay for the two checks...so they talks about ole times...and the way Rod always went out to git her the hamburgers with the onions...and she misses him lots around the phone exchange...so Rod pours out his heart to the ole chief operator...

about the lousy business he got into ...and how fickle the blonds in the pitcher business are.

The chief operator wuz brunnete, and Rod had learned that much about wimmin anyhow not to tell the chief that all wuz fickle...besides he couldn't hurt her feelins with the way she understood his troubles...so it all worked out that the chief operator worked hard back at the exchange to git Rod back on his ole job of trouble shooter, and Roddy found real happiness once agin...dashin out for hamburgers with lots of onion and fixin phones in wimmin's boudoirs...

Two Shots and Two Beers

Back in the Windy Burg ole Pat MacCarthy is a sittin at the bar over at Ches's place and Ches is gittin a fresh barrel tapped when the ole buzzer rings...so Ches ankles over to the door to see if it's a customer what's on the up and up.

Well, it's a strange guy and he axes if Pat MacCarthy is inside...so Ches says "Wait a minnit! I'll see! and who wants to see him?"...so Ches announces to Pat, "Hey, Pat! There's some guy out here to see you! Says to tell you he is your new sound man! Name of Tim O'Reilly!"

"Leave him in, by all means!" chirps Pat... "At last a real man for a noise kitcher! Boy, with a name like that the guy must be aces."...And Ches starts for the door, but Pat drags him back... "Hey, before you let him in set up two truck driver specials, two shots and two beers for a wash...I wanta show this noise ketcher we got real hospitality out here!"

So Ches sets em up and then lets the hombre in...he is another big tall, flat chested egg like Rod...only he wears shell rim glasses to boot... "I am Tim O'Reilly, your new sound man!"...and Pat kinder gives him the double O.O. and finally busts out "...Well, lets drink to the new combination!" and he motions to the drink.

The new dial twister jest kinder looks at the set-up and then asks, "Say, if you don't mind I'll take a malted milk instead!"

"And put the best lily in it you got, Ches!" adds Pat...

Then to himself a la Eugene O'Neil; "Noise Ketchers! Five cents a big bag...Ten cents a big bushel."

THE END



So Rod takes advantage of the situation jest like the Scoutmaster taught him years ago when he wuz a real Boy Scout

New Zealand to Stop Promiscuous Construction of Picture Theatres

ACCORDING to Assistant Trade Commissioner Julian B. Foster of Wellington, New Zealand, regulations under the Board of Trade act recently were gazetted empowering the Minister of Industries and Commerce to limit the erection of picture theaters.

The new ordinance is to be known

as the Board of Trade (Cinematograph films) regulations, 1932, and it is operative immediately. The regulations authorize the Minister to appoint officers to control and withhold licenses from exhibitors in localities where the erection of additional theatres "would be likely to result in unreasonable economic waste."

The Minister has to be satisfied that the existing theaters are adequate for the normal requirements of a locality, having regard to the quality of films exhibited, the seating accommodation and the admission charges. It is provided that the minister also must be satisfied on the point as to whether the opening of new theaters would cause undue hardship to exhibitors already licensed.

The regulations issued appear to be intended for future rather than for immediate use. Very little theater building has been undertaken in New Zealand in the past two years, and most cities and towns are well supplied with places of entertainment.

California Streams at Springtime

Verse and Photography
By Esselle Parichy



Thou art ever flowing—
Flowing to the sea—
Singing, sighing, murmuring,
Love tones unto me.

All thy strength is given
For thy rapid race,
Round the boulders glancing,
A mirror is thy face.

Running through the valley
Hedged within thy banks,
Till the spring clouds give thee
Fresh gifts—laughing pranks.

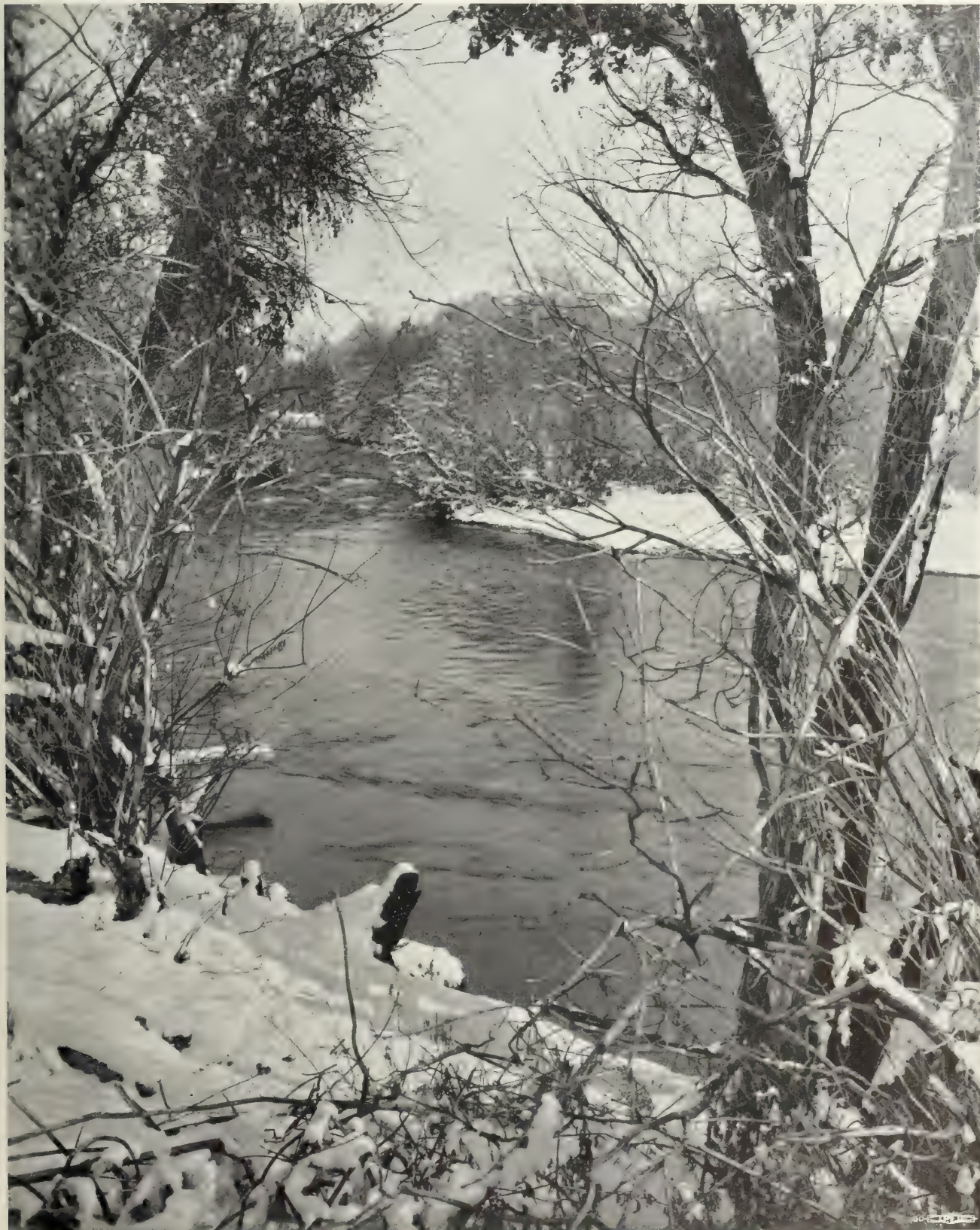
O'er thy banks you scamper
With a shout of glee,
Flowing—working onward
Unto the mighty sea.

Man's eternal lesson
Written cross thy face,
Onward to thy duty
Nor slacken in thy pace.

Till the sea triumphant
Holds you in its arms,
Then thy work is over
In harbor—safe from harm.



Cream o' th' Stills



In historic country, a corner of the gold mining mountains made famous by Bret Harte among others, on the banks of the Kern River and near the town of Kernville, Don MacKenzie records a charming bit of countryside—when viewed from the fireplace



Cream o' th' Stills



Up in Death Valley Tom Mix and his crew in "Rider of Death Valley" swelter. The location is much used in the picture. Mix is shown at the entrance, talking to Forrest Stanley on the other side of the mike. Adolph L. Schafer photographed the still



Clifton L. King submits a remarkable picture of the pounding surf at Laguna on the California shore. M-G-M company is shown trying to register sound against the mighty roar of Old Ocean



Cream o' th' Stills



*Here in Honolulu
in surroundings
flowery and peaceful
Radio's staff making
"Bird of Paradise"
gets set for a shot.
At the lower left
is Dolores Del Rio.
Then in order are
Frank Robinson,
Lucky Humberstone,
King Vidor, Clyde
DeVinna, camera chief;
Charles Burke and
behind the camera is
its operator, Ed Pyle.
Photo by
Robert Coburn*



*Clarence Hewitt
shows us this
picture of
Lionel Barrymore
directing "Rogue Song."
Lawrence Tibbett
is seen standing
in the doorway, and
behind the camera is
Percy Hilburn*



Cream o' th' Stills



*Fifth Avenue,
New York*

*A city was born, and it said,
"I will be the hub and wheel of industry.
Here all nations will congregate
To pay me homage and call me great."*

*Photo by
Jackson Rose
Verse by
Bernice M. Conner*



Cream o' th' Stills



*Westlake Park,
Los Angeles*

*Another city afire with dream
Saw the blue Pacific gleam
And murmured "Let peace and beauty reign,
Buildings crumble—trees remain."*

*Photo by
Jackson Rose
Verse by
Berenice M. Conner*



Cream o' th' Stills



This truly great edifice, one of the recognized wonders of the world, was founded in 1386 by the Lord of Milan. It is built of marble. It was photographed by Joseph A. Valentine during his visit to Italy in 1931



Three hundred sheep are packed into this flock driven nearly 200 miles into the national park for a motion picture. Proper protection from animals required vigilance. Photographed in Mount Baker country by L. William O'Connell



Cream o' th' Stills



*Here is the
Uffizi palace
in Florence,
with the
Palazzo Vecchio
in the background.
Photographed between
showers by
Joseph A. Valentine*



*Switching back
across the old
Atlantic and the
continent we land
in the high
Sierras, where
Art Marion
planted his camera
near June Lake
in a November
a year or two ago*



Cream o' th' Stills



Charles Ruggles in his Paramount dressing room reads International Photographer's complimentary reference to his work in "This is the Night." Photo by Bert Longworth, I. P.

Amateur Department

Mickey Mouse Makes Bow to 16mm.

Hollywood Film Enterprises Secures American Rights to Reproduce and Distribute Popular Disney Product

TO a Hollywood corporation has been awarded the fattest contract in the history of narrow gauge film—the rights for the United States to reproduce in 16mm. and distribute Mickey Mouse and Silly Symphony cartoon comedies that have served their time on the major screen.

Walt Disney, Ltd., producers as well as originators of these topnotch comedy entertainers, has closed a deal with Hollywood Film Enterprises making effective just that. At the Sunset plant of the Hollywood company work already is well under way getting out comedies for the 16mm. trade. These will be in silent form.

These comedies have been sought after by the 16mm. trade more earnestly than has any other single 35mm. product to reach the screen. It is believed the determining factor in the minds of the Disney executives when making the award was the combined experience and capacity for quantity production of the plant organized by William Horsley years ago and which for the past half dozen years has been showing increasing attention to the narrow gauge film.

Its capacity for 16mm. production has been so expanded that it is now possible to produce 100 feet of finished film every minute in the twenty-four hours if it be necessary to so push the plant. That means a total daily capacity of nearly 150,000 feet. And every foot of narrow film, it must not be forgotten, represents in terms of actual pictures two and a half feet of the standard size stock.

For Toy Projectors, Too

Ready for distribution on June 1 there will be 12 100-foot subjects. Supplementing these will be 25 50-foot, 25 25-foot and 25 10-foot subjects. The 25 and 10 foot lengths are for the special entertainment of the kids in their toy projectors.

Walter W. Bell, who for several years has been chief of the cine art department of the Hollywood Enterprises, said for a long time, in fact since the Mickey Mouse comedies have attained such popularity, the Sunset laboratory has been besieged by 16mm. projector owners as well as dealers from all over the world for the athletic Mickey in narrow form.

Whenever the Disney brothers, Walter and Roy, were approached with this object in mind they were not enthusiastic. The surmise is

offered for what it may be worth that possibly the change in heart of the Disneys may be ascribed to their recent conversion to the narrow films. It was but a short time ago that the two became ardent fans, purchasing cameras and projectors.

It is believed that actual experience in the making and projecting of the 16mm. picture so impressed the brothers it brought a realization of the potentialities of the little film.

The suggestion was made that where now few really young children are taken to the theatres uncounted numbers of these will become familiar with animated cartoons by reason of seeing them in their homes, with the result that when finally they are permitted to attend the regular houses they will be ready and insistent customers for their favorite cartoon creations.

No Increase In Price

Stress was laid by the Hollywood Film executives that the release of the Mickey Mouse stuff would be marked by no increase in the price of the 16mm. material. The prevailing quotation of \$3.50 for a hundred feet will continue, as well as that of 35 cents for the ten-foot toy subjects.

Each title will mean an independent story, or rather one complete in itself. That applies to the varying lengths. Specially labeled boxes will carry the cartoons.

Some of the first subjects to be reproduced will be "Mickey's Rival," "Fancy Steps," "Forward, March," "Mickey's Wild Ride," "Mickey Enlists," "Mickey's Last Stand," "Mickey's Lucky Catch," "Mickey's Big Circus," "Mickey's Big Cheese," "Mickey's Hot Dogs," "Mickey's Lunch," "Mickey's Buggy Ride," "Mickey in Vaudeville," and "Mickey's Blowout."

Mickey Reflects Chaplin

Walt Disney recently has admitted that the thought behind Mickey Mouse was suggested by the personality of Chaplin as he is portrayed on the screen—that in his diminutiveness and seeming inability to battle with the world on anything near even terms the wistful little fellow typified the human race.

Chaplin and Mickey are perfect internationalists in so far as when one or the other is beset by any ill to which the race at large is heir that affliction finds response in the breast of the savage as well as the less savage.

"I think," remarked Walt Disney recently, "we were rather indebted to Chaplin for the idea of Mickey. We wanted something appealing, and we thought of a tiny bit of a mouse that would have something of the wistfulness of Chaplin, a little fellow trying to do the best he could."

That the Disneys have succeeded is measurably attested by a remark credited a year or two ago to Mary Pickford, across recent years popularly referred to as "America's sweetheart," an appellation first employed by the elder Grauman in San Francisco:

"The most popular star in the world today—Mickey Mouse."

Talking Films Become Part of Chicago "U" Curriculum

TALKING motion pictures are at the door of the college classroom, according to an Associated Press dispatch dated May 15.

The University of Chicago will begin production in about two weeks on a series of 20 films on the physical sciences. Next fall they will be the basis of study in its freshman class and will be sold to other colleges, high school and educational groups for class presentation. Later the movies will invade every branch of study.

Robert Maynard Hutchins, 33-year-old president, who has announced several revolutionary plans since taking office in 1929, described today the latest contribution "to the experimental tradition of this university." Four years were required to perfect it.

"We are not going into the entertainment business," he said, "and we are not trying to jazz up education. This will be the first organized attempt of any university to find out what talking pictures can contribute to classroom work. We expect to extend it to all branches of the university, to our courses in adult education and to many of the 2200 other institutions which use our new system of instruction."

Rowley Buys Studio

Les Rowley, for twelve years a still photographer in West Coast studios, has purchased a photographic establishment at 6463 Van Nuys Boulevard, Van Nuys. The place has been in operation eighteen years. It will be continued both for portrait and commercial work, and will in no way replace any of the new owner's activities around local studios.

Create Film Archive

On the instigation of Dr. Bruening a Reichs-Film Archive is to be established in which all films and news reels relative to state matters of every description are to be collected.

Engineers Hear Papers on Progress of 16mm. Film in Home and School

AT the spring convention of the Society of Motion Picture Engineers held in Washington May 9 to 12 there were read several papers relating to 16mm. film in the home, the office and the schoolroom. Among them were these, of which the following are abstracts:



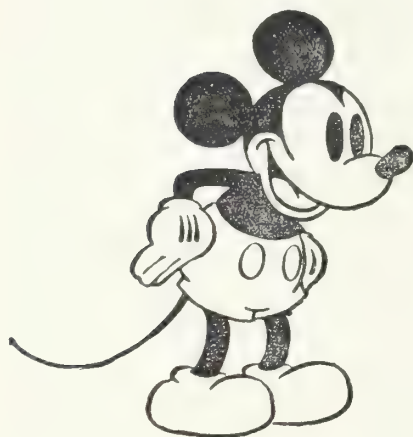
WALT DISNEY'S MICKEY MOUSE

and

SILLY SYMPHONY

CARTOONS

NOW READY IN
16MM. (SILENT) FOR
HOME USE



100 ft. subjects	\$3.50
50 ft. subjects	1.75
25 ft. subjects90
10 ft. subjects35

CATALOGS ON REQUEST

CINE ART FILMS

Hollywood Film Enterprises, Inc.
6060 Sunset Blvd.
Hollywood, Calif.



Standards and Requirements of Projection for Visual Education

By CHAUNCEY L. GREENE

IN the development of visual education the choice of material, planning of sequences, photography, laboratory work and editing of the finished product receive the most careful attention, but the projection of this finished product is very much neglected in the few instances where it is considered at all.

The inevitable result is eyestrain either severe or slight; either is serious. The severe strain of eyes already heavily taxed by constant study may easily have serious results. The slight strain will either induce drowsiness and sleep, or slow down the mental processes and dull the keen edge of the mental faculties until much if not all of the gain made through the visual method of presentation is nullified. The keen-minded, highstrung individual who without the handicap of eyestrain would be far the better student suffers first and most.

The conditions for projection free from eyestrain are the same for educational work as for theatrical projection, but conditions and limitations peculiar to classroom work such as shape and size of the rooms, lighting arrangements, lack of beam-power of the projectors necessitating the use of specular or semi-specular screens, and the short projection and viewing distances frequently encountered give a major importance to factors which are negligible in theatrical projection. Two opaque and five translucent screens are analyzed.

Particularly is this true of the projection of opaque objects where all of these factors are present at the same time and all in large degree. Two experimental opaque object projectors are described, one of moderately high power and the other of extremely high power.

Sound on Standard 16mm. Film

By H. G. TASKER and
A. W. CARPENTER

THE development of sound on 16mm. film presents technical problems which have resulted in the proposal of many unconventional arrangements of sound track and picture as possible solutions. Each has for its object a simplification of this development problem in one or more respects, and each makes some sacrifice of cost either in the film itself, the machinery for projection or the machinery and methods for preparing the prints.

The solution here described avoids these cost penalties by employing

standard 16mm. film with a sound track and picture arrangement entirely comparable to the conventional 35mm. release prints except for photographic reduction of both picture and sound track in the proper proportion. These reduction prints are made directly from 35mm. negatives which have not been modified in any particular.

Three groups of sound on film projectors for use with this film have been developed. These include a complete home model, combining radio, phonograph, sound on disk, sound on film and silent projection; a school room model arranged for sound and silent film only, and an industrial model intended only for sound film projection, which is arranged in a portable carrying case. All of these machines are self-threading.

Portable 16mm. Sound System

By H. PFANNENSTIETHL and R. A. MILLER, Bell Telephone Laboratories, New York

THIS paper describes a portable sound on disc reproducing system which has been developed for the Western Electric Company by Bell Telephone Laboratories. This system has been developed to permit the introduction of the sound picture into those fields not readily reached by theatre reproducing systems, the classroom and the lecture hall.

In this system pictures are projected from a 16mm. film at 24 frames a second in synchronism with the reproduction of sound from a 33 1/3 r.p.m. disc record.

Two main units make up the system, a portable projector-turntable unit and a portable amplifier-loud speaker unit. The projector head, turntable, electrical reproducer and driving mechanism are comprised in the portable projector turntable unit.

The electrical energy delivered by the reproducer is delivered to the portable amplifier-loud speaker unit which serves to amplify and convert this input to sufficient acoustic energy to afford instruction to or entertainment for an audience of several hundred persons. The system obtains its operating energy from the usual house lighting service.

16mm. Sound-on-Film Projector

By H. C. HOLDEN

A DESCRIPTION is given of a talking picture equipment suitable for application in the non-theatrical field. The factors influencing the selection of a satisfactory form of film are pointed out and a short review is presented of the problems involved in obtaining a sound record of good quality on this film.

With Two-Reel Talker "The Bells" Toronto Ends Four-Year Inactivity

By LEN HUMPHRIES
Local 665, Toronto, Canada

AFTER a lapse of nearly four years and in the face of predictions by motion picture men that talking pictures could not successfully be made in Canada production has begun. The first sound film to be made north of Uncle Sam's dominions was a two reel adaptation of Sir Henry Irving's great play of "The Bells" and currently staged in Canada by Sir Martin Harvey.

The camera crew, all six-sixty fivers, included George Rutherford, R. Alexandra and Len Humphries. Roy Locksley was musical director. Powers Cinephone was used, and the verdict at the preview was that technically as well as otherwise the result was 100 percent successful.

The Toronto Telegram in its story of the initial showing declared the technical standard attained by Director George Thorne Booth reflected great credit on him and his organization, "which labored under difficulties to achieve their purpose. Sound and musical effects are excellent.

"The leading role is taken by Dickson Kenwin, assisted by Miss Jean Hemsworth. Mr. Kenwin's powerful dramatic work in the role of Mathias

is striking. The production in all respects is distinctly encouraging as an example of what can be done in producing sound films locally."

The last picture produced in Canada was "Carry on, Sergeant," made at the government studios in Trenton. The subject just completed and which was shown at the Uptown in Toronto for a week was made in an art gallery in this Canadian centre.

A studio just outside the city limits is projected by Booth Canadian Films, Ltd. The first subjects will be a series of shorts.

Here's the Lowdown

Brothers William Graham and Bert Bach are at the Trenton Studio on government stuff.

Brothers Roy O'Connor, George Rutherford and Hilliard Gray are busy at the Ontario Government Bureau on educational shorts. R. Watson is taking care of the stills.

Brothers Frank O'Byrne and Bert Huffman are active with Associated Screen News.

Brother Charles Roos is shooting for the Canadian Pacific.

I am awaiting arrival of "dope" on what the remaining twoscore of our other members scattered all over Canada are doing. Come on, you fel-

lows in Calgary, Regina, British Columbia and Quebec, drop a line.

I would like to hear from some of the bunch in Hollywood—from Brother Arthur Miller, for instance, for a chat.

Who wants to swap a Debie and tripod for a typewriter—one of the noiseless kind preferred, so I may write late at night if you get what I mean? Then when and if I get the typewriter there may be of this stuff more anon.

Mitchell Has New Chief, but Personnel Stays Unchanged

THE active management of the Mitchell Camera Corporation of Hollywood has recently been taken over by Stanley S. Anderson of Beverly Hills, who has acquired a substantial interest in this corporation. Mr. Anderson is well known in the local financial center.

The Mitchell Camera Corporation will continue to operate as it has in the past with no change in personnel, with George A. Mitchell, technical engineer, in charge of research and plant activities.

The corporation will continue its program of development and with recently added equipment is now in a better position to serve the industry than heretofore.

The Mitchell Camera Corporation is an independent corporation and is not affiliated with any other company, and no licenses have been granted for the use of its patents.

From the air or on the ground The New B & H Cooke Varo Lens opens up spectacular new movie-making possibilities

Introduced early this year, the new B & H Cooke Varo Lens has already proved its startling possibilities to camera men. Making possible "zooming" shots up to or away from a subject without moving camera or subject, it should be part of the equipment of every studio.

With this new lens, images of racing horses can be kept the same size all around the track. A parachute jumper can be followed through the release of the 'chute, with image kept at the starting size. Zoom shots are made possible from 'plane, cliffs, towers, and many other locations from which such shots are otherwise impossible. The focal length may be set to include just the area desired. Limit stops are provided for regulating the zoom to a predetermined amount.



Mail the coupon for further information on the Varo Lens. Bell & Howell Co., 1849 Larchmont Ave., Chicago; 11 W. 42nd St., New York; 716 North La Brea Ave., Hollywood; 320 Regent Street, London (B & H Ltd.). Est. 1907.

Taking shots with a Varo Lens from an airplane. Army officers as well as professional cinematographers are getting some valuable results with this new Bell & Howell product.

Bell & Howell Co.,
1849 Larchmont Ave., Chicago.

Please send me full information on your new Varo Lens.

Name.....

Street Address.....

City.....State.....



By The Sassiety Reporter *Spring Idyll*

I SAT at a bar one night not so long ago with a whole gang whoopin up a whole mess of baloney about DEPRESSION and hard times and the sort of tear jerker stuff we all is soppin up nowadays to our necks . . . and the more I listened the more it drove me to drink. . . Boy, how that bathtub gin kinda gives you new hopes . . . temporary, anyhow.

Well, about midnite I felt so bad about things I coulda had a swell cryin jag right quick like . . . only I bust home to the ole featherbed I uses when not sleepin in Pullmans or depression rate hotels and I wuz so gloomy I could hardly start poundin off the winks. . . Well, anyhow I gets goin on the open mouth breathin finally only to git tossed out of bed at 5:30 A. M. to dash down to South Bend on a train wreck.

It's jist as good a way to start off another one of these depression days . . . shootin a railroad tragedy . . . besides the rest of them 666 topical flicker artists probably wuz doin the same about the same time . . . so's I knew we could all start the Depression cry agin wunst we started to grind on that thar wreck.

So my noise collector is chaufferin me and the groan equipment through the boulevards missin milk wagons, and about all I got in the line of ambition is to git rid of the gloomy taste in my mouth . . . so's I start to sing more Depression to my noise ketcher . . . and purty soon we hits the open highway for South Bend, and gee wiz it's a beautiful mornin . . . warm like . . . the trees wuz jest startin to sprout green . . . and then we hits a brand new concrete highway and along it wuz guys startin to build up new gas stations and hot dog stands.

So the dial twister and I started to jabber about how mebbe some guys still could lay the Depression dialogue aside long enuf to build instead of tear down . . . surely them hombres must still be the ole fashion kind what still wusnt so blind they couldn't see rainbows like we all used to . . . back in 28 . . . and pretty soon the bad taste wuz gone.

Golfers Otherwise Loafin

And then we passed a golf course . . . a public one . . . and there wuz a bunch of early birds out . . . probably guys out of jobs . . . but wuz they cryin Depression? . . . not with them nice greens to play on . . . and me and the sound man got to wonderin if the

In Focus—In Spots!

By Fred Felbinger as
The Sassiety Reporter

ole clubs had kinda warped durin the winter . . . and we had a coupla good laffs even, about this, that an the other . . . and then we gits to the wreck and makes our stuff and we meets the competition.

Jack Barnett wuz kinda chipper climbin over the wreckage with the Akeley . . . Tony Caputo sorta wuz rushin along . . . so's he could finish his story so's he could dash down to a swell joint he knew where they served real homelike ham and eggs for breakfast . . . Montemuro wuz kiddin around with the cop what at first didn't want to leave him through . . . real pals like.

And say, you know I never realized a hombre could enjoy a early Spring mornin so much . . . so after breakfast we starts to roll back home and then we passes a river . . . and there is a bunch of baboons . . . chawin tobacco and fishin . . . and right about that time I figgers, The Hell with the Depression . . . Life is what you makes it. . . .

SIX-SIXTY-SIX

Shootin a Darby

The Kaintucky Darby of 1932 . . . a one acter . . . scene is atop the clubhouse roof where the newsreelers perch to snap the dash of the nags . . . 10 A. M. Derby Day . . .

Sam Sabath (Using brand new sound equipment first time out on story)—Hey, Graham! Where did I put my six inch lens?

Jack Barnett—I got a hot tip on the first race!

Al Mingalone—What is it?

Barnett—Uncle Mat!

Mingalone—Okeh! Well, I'll put two bucks on Best Man then!

Clubhouse Ground Keeper—Hey, you red-headed lug, you can't screw that in our roof. . . . You birds got the whole roof leakin now!

The Gang (in chorus)—Rain on the roof! Rain on the roof!

Red (to grounds keeper)—Well, I gotta tie this tripod down before it falls overboard and sings somebody to sleep below.

Tony Caputo—Hey, Ralph! Did you forget the umbrella I bought for the camera last night?

Ralph Saunders—It ain't gonna rain today . . . look what a swell day it is.

Sam Sabath—Hey, Graham, did you find my six-inch lens yet?

Tempus fugit . . . about seven hours of it . . . it's now five P. M. jest about time for the Darby nags to parade to post . . . the past seven hours have been spent, shinin up lenses, focusin, changin from eight-inch to six back to eight inch, changing from par speed stock to supersensitive when it clouds up back to regular par speed when the sun breaks through.

Changin Lenses an Stock

Time out for stale sandwiches . . . warm pop . . . bummin cigarettes . . . cussin the bum picks on previous races . . . more focusin . . . worryin about whether the eight-inch is gonna be sharp on the finish line when focused on the back stretch . . . with a guy shootin wide open in this lousy light . . . kinda clearin up back there . . . now I kin stop down . . . take off the roll of super sensitive agin . . . back to regular stock.

Damn that light . . . cloudy agin . . . well, now, I'm gonna put that super roll back on agin . . . and this time I'm gonna keep it there . . . wonder if this camera could really jam on me . . . it's been workin sweet up to now . . . but it just probably would be on a job like this it would go haywire. . . . Gosh, that tachometer starts up slow . . . maybe the batteries' weak. . . . Wonder if I could alibi floppin on this . . . probably get canned . . . sure nobody ever got by floppin the Derby.

Oh, well, maybe fishin is good up in Wisconsin right now, anyhow. . . . Hey! I wonder if that silent guy will block my field when his arm comes up to grind . . . that'd ruin my story. . . . Gosh, my six-inch is fuzzy, wide open . . . guess I'll change to a four . . . unless the light gits okeh so's I kin stop er down.

Wonder why that button pusher is jokin around so with such a serious assignment as the Derby on his mind . . . jist aint a responsible sort of guy, I guess. . . . Holy smokes, is that guy gonna trust makin a complete pan with that twelve inch on his box? . . . He'll surely shoot half the race out of focus. . . . Oh, well, that's his funeral. . . . Gosh! he owes me five bucks, though. . . . Maybe I'll never git it if he flops and gits canned.

Other Birds Frownin, Too

Wish this lousy race was over . . . seven hours up here now . . . godam hot. . . . Gosh, the sun is breakin through . . . only about half hour now until the Derby. . . . Boy, I'll need a gin buck after this one. . . . I'm all

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pooped out. . . . Couple years ago. . . . Pal got canned from competition reel because hung changin bag over lens to keep rain out until race . . . forgot take it off.

Looks like rain agin back there Ain't them nags ever coming out. . . . Wonder if them other guys are worryin like me. . . . Maybe I worry too much. . . . No, them birds is frownin, too. . . . What are them birds gittin together for now . . . Oh?, somebody's got a tip on the Derby . . . better ankle over . . . maybe it's hot . . . so . . .

Jack Barnett—Got a hot tip from a ex-jockey to play the Bradley entry in the Derby . . . twelve bucks go's too.

Sam Sabath—Hey, Graham! Where's my six inch lens?

Tony—I'm gonna play the Bradley entry, too.

Red—I don't see no horse on here by the name Bradley!

Saunders—Well, that's not its name! It's the name of the guy what owns it.

Red—Oh! Well, put on six bucks for me too, then!

Robertson—Wish I could afford to play a coupla bucks.

(Friend of the gang starts to place bets.)

Graham—Hey, wait a minnit! I want to place two bucks myself.

Sam Sabath—Hey, Graham, don't go away, I want my six inch lens. Where did you put it?

A bugler announces by and by the nags are about to trot out in the horse park . . . so the button pushers git to the switches on their cameras.

Sam Sabath—Guess I'll put this coat on in case it starts to rain once the race starts. Wonder where that six inch lens is. (Picks up coat, six inch lens hid underneath it.)

And Redhead Wins

The hosses act up stormy at the barrier . . . five minutes . . . ten . . . twenty . . . fingers are frozen to buttons and cranks . . . knees are wobbly . . . why, oh why, don't they get them off . . . shot about hundred feet already at the barrier . . . Oh, what a racket!

Hope I make enuf dough someday to sit at home and listen to this lousy race on the radio . . . come on, git goin. . . They're off . . . boy, what a start . . . down the stretch . . . boy, that ole pan works sweet today . . . camera's goin swell . . . roundin the turn . . . boy, what a picture . . . a whole screen full of action with that six . . . gotta throw on the eight on the back stretch now.

Boy, that sun helped . . . hot dog . . . them nags look sweet back there with this eight . . . what a camera . . . never fails me . . . never want to give this outfit up . . . nothin like knowin your outfit . . . comin into the stretch now . . . bunched up jest right for the "eight" back there . . . gotta slow down on the pan now until they git up near the finish. . . . Boy, I'll jest fill the screen with the winner. . . . Keep it on him now.

Number thirteen . . . he's across . . . goddam . . . what a picture . . . whoops . . . perfect. . . . Now for a closeup of em puttin on the wreath. . . . Boy,

I feel like I been layin under a horse . . . and somebody jest lifted the hoss off me. . . . Wonder who won. Number thirteen! what's his name? . . . I wonder . . .

The Gang (in perfect song)—Who won? Who won?

Voices from all sides—Burgoo King! Burgoo King!

Jack Barnett—Hurray for the Bradley hoss!

Red—You dumbbell! Bradley didn't win! Burgoo King won!

The Gang—You dumb redhead! Burgoo King was the Bradley entree!

Red—You mean I was on the winner?

Everybody—Certainly, yokel!

Red—Hot Dog! What a race! What a picture! See youse guys next year.

SIX-SIXTY-SIX

Fightin Spring Fever

One month of fightin spring fever—Red Kuersten, Bauers, Bull Philips and Swicki playin a endurance game of "Hearts" out in Bull's lab. . . Stanley Polinski gittin accused of developin a title test out of focus by Sammy Ember, the demon helf pint lab manager out at Bull's lab . . . Duggan and Harry Birch discovered at Union meetin both wearin identical finger waves. . . Both fat enuf to pass as twins, too.

Sam Gitlitz, demon north side sound industrial producer, busy sinking his scenes by snitchin a frame here and snitchin a frame there . . . last reports his sound almost caught up to his speaker in his film . . . Bill Kaiser showing up daily at the Nooze news-
each bag, seven
anas and two
eater.

the newsreel
ie Ford kissed
Traynham off
hern gent to
capital. . . The
Alley still sub-
1 . . . Reports
zh camera man
new gray suit,
slouch hat and drivin a Cadillac.

Morrison and Red Felbinger bettin description is on Norm Alley. . . Another report has Alley on way to Chicago. . . Out of town papers please advise if see suspicious lookin camera-man in Cadillac . . . also if he answers to name of Alley . . . Lippert out gunnin for the lousy press agent what has adopted him and who insists on puttin his various many loves in print . . . and so long until next month as here comes Lip now and I gotta scam.

July 24 to August 15 Date

Set for All-American Salon

THE ALL-American Salon announced in April is definitely scheduled for July 24 to August 15 and will be held in the club rooms of the Los Angeles Camera Club, 2504 West Seventh Street. It is planned to utilize the studio for the exhibit and any surplus will be hung in the library. Improvements in the lighting

Looking In on Just a Few New Ones

SOCIETY GIRL

First cameraman, George Barnes; operative cameramen, Chester Lyons, Larry Williams; assistants, H. C. Smith, L. B. Abbott; stills, Ray Nolan; sound, W. W. Lindsay, Jr.

ONE of the first matters Sidney Kent may take up, in line with his suggestion that Broadway is not the United States, is to secure the lowest down lowdown on the identity of the executive responsible for Jimmy Dunn smacking Peggy Shannon on the jaw in Fox's "Society Girl." The administrative opprobrium attached to these acts too often is placed upon the head of the director. Really they belong higher up, past the scenario editor and the supervisor and right up to the production chief of the studio. It was a lowdown piece of business, this slap on the cheek of a slip of a girl by a middleweight prizefighter in



George Barnes

training. It came in the middle or latter half of a story gliding along as smoothly and as illusively as the most skillful producer could desire. As it had been from the beginning it was a delightful love story.

Representatives of "first families" will declare it to be "perfectly absurd" the idea of a wealthy girl tenderly reared falling in love with a quite uneducated prizefighter, but the millions of persons who slip in between the quite uneducated division and the first families know there is nothing absurd about the situation—they know such things happen every day.

Up to that point the prizefighter was sharing the honors as hero with his trainer, most realistically and appealingly portrayed by Spencer Tracy. When it is said the prizefighter was sharing honors with his trainer it is in no measure belittling the influence of his work. It is very highly praising it.

Jimmy Dunn is a likable personality. That which is so apparent off the screen is the factor that makes for his popularity from the screen angle. The shocking exhibition of mugg brutality as we see it in "Society Girl," provided it is permitted to reach the screen—and past experience is about 100 percent on the side that it will—is bound to damage the popularity of this likable young man. That means a lessening in the box office value of the player, which is a matter that also will interest Sidney Kent.

Barring the atrocious exception already at such length noted "Society Girl" is a delightful love story, not only part of the way as previously stated, but from that point right on to the exceedingly tender and moving finish. To be sure the otherwise 100 percent sex wholesomeness is marred by a clinch the dramatic force of which would have been just as effective had the parties been perpendicular rather than horizontal. Because it was an exception in the picture and not the rule it was noticeable. But it verified a dictum ascribed to an executive of Fox a couple of decades ago that somewhere in every Fox picture there must be something of that sort.

The centre of interest in this unusually strong picture falls inescapably at all times directly on Dunn, Shannon and Tracy. There are no side issues, no tangents. It is a single-track story. It moves and progresses clearly, logically, from beginning to end. The work of the three matches one with the other in appeal and conviction. Aside from the two instances mentioned the steady and sturdy grip on the auditor, the illusion, is unbroken.

Sidney Lanfield directs Elmer Harris's screen play adapted from the

stage play of John Larkin, Jr., and Charles Beahan.

In part to note in this is brought out of has been the new to none power.

From portun those q he is : buck-pa politic bound to get many a jolt from this keen-minded man who thinks much and says so little with such pointed frankness and in an industry way such unprecedented courage.

RADIO PATROL

First cameraman, Jackson Rose; operative cameraman, Richard Fryer; assistants, Walter Williams, Ted Hayes; stills, Roman Freulich; sound, Jesse Moulin.

THERE'S an abundance of thrilling entertainment in Universal's "Radio Patrol," written by Tom Reed, with dialogue by Martin Mooney, and directed by Edward Cahn. It is plenty fast, as a police story should be, especially one with the familiar underworld or gangster slant. It must be said, though, there is a new twist to the latest claimant for public favor. That obtains in resting the story on the family side of the policeman.

The producer has seen fit to give the tale a slant in favor of the man who "pounds the pavement" no longer but rather now who rides in comfortable cars and listens to the voice of the police broadcaster. The mechanism of getting information to the man out on patrol is shown in considerable detail.

Then there is the rookie class, with its police sergeant preceptor laying down the law and the fact that the public is not necessarily on the side of what it chooses to class as "just a cop" rather than an exalted officer of the law, with the instructions that each man do his best to cause the changing of the opinion of the public.

Robert Armstrong and Russell Hopton are the two radio patrolmen who carry the leading characters. Sidney Toler is the sergeant who runs the works. Lila Lee and June Clyde are the feminine leads.

Not to be outdone in paying heed to current fashions in stage settings the picture gives us a flash of a hospital workshop. It is a maternity



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situation in the present instance, but it has a definite value in the story.

"Radio Patrol" should get a good reception from picture followers. It is a worthwhile story of cops—or officers as they are described in Los Angeles. There are thrills and laughs, and there's a bit of pathos.

IS MY FACE RED

First cameraman, Leo Tover; operative cameramen, Russell Metty, Milton Krasner; assistants, Willard Barth, Irving Glassberg; stills, Gaston Longet; sound, D. A. Cutler.

THE colyoomist is getting his these days. An undisguised visualization of the gatherer of dirt and news is brought to us in RKO-Radio's "Is My Face Red," from the story by Ben Markson and Allen Rivkin as adapted by Casey Robinson and Markson. Incidentally the quality of applicability of the title is a wee bit strained, but such things are being done, as numerous examples will verify.

The story has color, abundance of it. It has interest, too, and the unquestioned resemblance of its leading character to a well-known air barker will give



Leo Tover

the tale a tie-in with a huge public that few stories can hope to attain. Locally the tale will have added interest by reason of that part of its paternity which may be ascribed to Ben Markson, who prior to being assigned to the story section did his stretch in the publicity department, where the creation of fiction sometimes attains its highest form. The advancement of the young man will be welcomed by many friends.

Ricardo Cortez is Poster, the gabby colyoomist who does about everything that would be avoided by a person more scrupulous regarding his sayings and doings. In spite of Poster's shortcomings in ethics and in morals there is that about him which is likable, which quality goes far to help make the picture as a whole.

Helen Twelvetrees is Peggy, the faithful friend of the unfaithful Poster. It is a good performance, that of a girl who hangs on in defiance of her better judgment based on the knowledge of the character of her man. It is a portrayal of a woman wise in the ways of the world and with no illusions.

ZaSu Pitts makes an exceedingly amusing telephone girl at the newspaper switchboard. Robert Armstrong is Maloney, a more ethical newspaper man, who gets not so much opportunity for attention by the screen-goer. Sidney Toler as the Italian bartender who calmly commits a murder and who manages to escape the widely spread police net long enough

to kill Poster for uncovering his perpetration of the crime gives an impressive performance.

William Seiter directs.

RIDER OF DEATH VALLEY

First cameraman, Daniel Clark; operative cameraman, Norman De Vol; assistants, Lloyd Ward, William Dodds, George Bunny, Don Glouner; stills, Adolph Schaffer; sound, William Hedgcock.

REAL western stuff is there in "Rider of Death Valley," Tom Mix's second Universal picture. Those who admit a sneaking fondness for the desert in the raw will have their fill in this realistic tale of the famous Death Valley. The story is an original from the hand of Jack Cunningham, still remembered as the adaptor of Emerson Hough's "The Covered Wagon." Al Martin is credited with additional dialogue. Al Rogell directed.



Daniel Clark

Cunningham has created a background for Mix which fits him down to the ground—and one incidentally that includes the horse Tony in the same class. The man who for practically twenty years has been one of the prime favorites of young America and in a measurable degree



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also of its elders has been touched rather lightly by time. He is still in the running in roles that carry along with them a bit of romance.

For there is romance here even if it be of the subdued sort, the kind that appeals to youngsters and keeps well away from what these wise children contemptuously refer to as "mush." Lois Wilson contributes her talents to the combined strength of the production.

Mix also is fortunate in several other members of his cast—notably Fred Kohler, Forrest Stanley, Willard Robertson and Mae Busch. The first half of this quartette have much to do, but the others make stand out the little that falls to them. Then for a flash we see Otis Harlan and Max Ascher.

The story is of a secret mine and a killing to secure possession of it. There is a sister from back east who comes west to take care of the orphaned daughter and to supervise the working of the mine. The story turns on the efforts of Kohler as a complaisant sheriff and Stanley as a slick local celebrity to secure the property—and of Mix even at the expense of his immediate popularity with the sister to prevent them doing that.

After the showing of the picture at the Universal studio the news crowd was given an insight into the character of Mix—of seeing him with his horses in an arena on the back ranch and watching him put them through their well-trained paces.

They admired this man of the screen as they watched him working in the open, where he stood flatly on his own; admired him for his gentleness and his patience with these marvelous specimens of equine fire and noted also at the conclusion of the exhibit the affection displayed by these spirited horses, possibly ten of them, for their master.

GRAND HOTEL

First cameraman, William Daniels; operative cameraman, A. L. Lane; assistants, Charles W. Riley, Albert Scheving; stills, Milton Brown; sound, Anstruther Macdonald.

GRAND indeed is M-G-M's "Grand Hotel"—in many respects. It is an absorbing subject, as it is bound to be because of the interpretation given the various characters by the highly skilled players assigned to them. Even second rate drama as it rides in the lines takes on a larger significance when read by either of the Barrymores, by Garbo or Crawford or Wallace Beery or Stone, not to mention Hersholt or Robert McWade, Purnell Pratt, Ferdinand Gottschalk, Rafaela Ottiano or Tully Marshall. "Grand Hotel" is not a single track story. If you say that it is and that Kringelein is its head and front then you must concede



William Daniels

that through the whole course of the tale Garbo does not touch the main theme of the drama. Of it she is a thing apart. And when loves comes to Grusinskaya following her determination to call life quits, comes to her in the guise of a thief hiding in her room, what a glorious creature she is and what an appealing and altogether charming picture she paints of the woman fired and raised by a delayed love from the depths of melancholy!

As seen at the Chinese in Hollywood early in May the subject was handicapped by an incoherence in enunciation, by an indistinct dialogue, through the first half of its projection. The writer was ideally seated, practically in the centre of the house. Nevertheless others in the neighborhood were overheard complaining. The latter half of the picture was seemingly entirely normal and understandable.

No one who has followed the screen for any length of time is likely to look on a dialogue between Lionel and John Barrymore or the latter and Greta Garbo or any one of many combinations which so casually are formed in this production without being deeply impressed with the rarity in screen drama on which he is looking. There never has been anything like it before in the case of acknowledgedly successful screen players.

Some years ago when it was suggested to Ad Kessel that he make a picture with Bill Farnum, Bill Hart and Doug Fairbanks, a trio at the

time very chummy as well as popular, Kessel threw up both hands. "It's a great idea," he declared, "but we'd never get the money out."

That was well over fifteen years ago, and the policy of the industry never has changed materially. That all these years the industry may have been overlooking a bet very likely will be demonstrated by M-G-M when the returns come in from "Grand Hotel." That it will be a success is out of the question, meaning a financial success.

It should be a financial success as a reward for the daring and the far-sightedness of those who disregarded hidebound tradition and blazed a production trail.

It should be a financial success even as it is an artistic success in spite of the fact the auditor looks upon it from the viewpoint of one more or less detached, one to whom the varied issues are of more or less unconcern personally, in spite of being thrilled by the individual who may hold the floor for the particular moment.

The production is one to be seen more than once, and with every reason to believe that a second viewing will be enjoyed more than was the first.

Edmund Goulding directed the script and adaptation from the novel by Vicki Baum.

The picture was preceded by the best prologue it has been the fortune of this reviewer to sit in on even as it seemed for a moment during the antics of Will Mahoney it might be the last. That man is funny.

When Seen Through Feminine Eyes

By CLARA M. SAWDON

THE CROWD ROARS

First cameraman, Sidney Hickox; Akeley, Ray Ramsey, Elmer Dyer; operative cameraman, Richard Towers; assistant, Wesley Anderson; stills, William Walling, Jr.; sound, Robert Lee.

AUTO racing claims primary attention in Warner's "The Crowd Roars," with story and cast receiving only secondary consideration. Viewing it is an ordeal for eyes and ears, but racing enthusiasts no doubt will be satisfied, for the thrills are numerous and varied.

The title is excellent. The crowd roars lustily in praise of all thrills delivered—a man is killed—and both the individual and incident are quickly forgotten in the excitement of the next thrill. The frequent racing intervals instead of augmenting the story interest seem only to break it up with the same shattering effect on the spectator's ability to follow through.

There are two brothers, however, seeking fame as racers. James Cag-

ney is the elder, and already has been acclaimed, while Eric Linden, the younger, is just commencing his career. They get along harmoniously until feminine charm supplied by Joan Blondell and Ann Dvorak intrudes.

The consequent rivalry between the brothers has disastrous results, especially for the older one. He is responsible for a former pal being burned to death during a race. This ruins his morale temporarily, but he stages a dramatic comeback in the end. Additional members of the cast are Guy Kibbee, Frank McHugh and Charlotte Merriam.

The credit for whatever pleasure or entertainment one can get from this picture is due to the efforts of the seven auto drivers and the capable camera work. Howard Hawks, who wrote the story, also directed.

MAN ABOUT TOWN

First cameraman, James Howe; operative cameraman, Dave Ragin; assistants, Paul Lockwood, John Miehe; stills, Anthony Ugrin; sound, George Leverett.

IT IS easy to understand why "Man About Town," the Fox production of the screen play by Leon Gordon adapted from the novel by Denison Clift, seemed a good bet. It is packed full of the situations that pro-



Sidney Hickox

vide satisfactory screen entertainment.

Two men who have been life long friends, also associates in Bureau of Justice investigations, fall in love with the same girl. Warner Baxter, Conway Tearle and Karen Morley handle this triangle in the capable manner to be expected of them.

Alan Mowbray maintains his high standard of excellence in the role of a blackmailing scoundrel and Noel Madison turns in a convincing portrayal of a gangster type whose racket is that of passing counterfeit money.

Leni Stengel, who has been very successful in vamp parts, arouses sympathy as the unhappy victim of the blackmailer, he being a former husband supposed to have been dead for several years.

There is the theft of a diplomatic treaty and a murder. The solution of the latter is given a novel twist by the introduction of lip prints to occupy the spotlight usually held by finger prints.

The dialogue tends in no way to lift this picture out of the average class. Also too much of the establishment of the relation of the different characters to each other is made dependent on casual references to episodes preceding the action depicted. Nevertheless the care evidenced in casting will do much to counteract these shortcomings, and the picture, no doubt, will prove generally acceptable. John Francis Dillon directed.

THE RICH ARE ALWAYS WITH US

First cameraman, Ernest Haller; operative cameraman, William Schurr; assistant, Ellsworth Fredricks; stills, John Ellis; sound, E. A. Brown.

MOTION picture invasions into the homes and lives of people of great wealth usually turn out to be a depressing exposition of boredom and purposeless existence. Thanks to the direction of Alfred E. Green and the dialogue treatment accorded the adaptation by Austin Parker based on a novel of this name by E. Pettit "The Rich Are Always With Us" provides enjoyable entertainment.

An artist of lesser ability or lacking her basic wholesomeness and sincerity could not have weathered the many inferior, if not impossible, roles Ruth Chatterton has been called upon to portray. Fortunately for her she gained her following and registered what she was capable of in her initial films. Her first picture on her Warners' contract is at least encouraging.

Without marital strife, divorce and conflicting love interests no society drama could be evolved, so they are all present and accounted for. The



Ernest Haller

surprise element is the unhackneyed treatment of trite situations.

George Brent, ballyhooed as the latest leading man sensation in films, chalks up a flawless performance.

Bette Davis gets some of the best lines and proves worthy of them. As a sophisticated representative of the more deadly species, who frankly stops at nothing in a futile attempt to land the object of her affection, she arouses sympathy and retains it.

John Miljan and Adrienne Dore complete the main group of characters. In addition to its entertainment value this picture also can qualify as a liberal education in how to be nonchalant and perfectly at ease when telephoning overseas.

RESERVED FOR LADIES

A RARE treat is Paramount's "Reserved For Ladies" made at the Paramount studios in London for discriminating motion picture enthusiasts, and there are many such. They are the sincere admirers who long to see the screen adopt and carry on the artistic achievements of the stage without in any way sacrificing its own individual possibilities for development and expression.

This picture is a gratifying accomplishment as an example of a successful blending of the two mediums. The treatment and portrayals are those of the stage at its best; the scenic and

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atmospheric effects are indebted to the screen.

Alexander Korda in his direction demonstrates complete mastery of stage technique as well as intelligent understanding of the subtle, insidious, charm of developing incidents and characterizations with studied restraint. Many of the hazards of direction along these lines are eliminated when one is fortunate enough to have the cooperation of Leslie Howard, an actor with high ideals regarding his art and the courage to live up to them.

The story based on one written by Ernest Vajda discloses nothing startlingly new in the way of material to work with. Max, a head waiter at the Grand Palace Cafe in London, accustomed to the favor and pursuit of many titled and beautiful patrons, suddenly finds himself in the role of pursuer. His pursuit takes him on vacation to a winter sports hotel where the Australian girl of his fancy can be observed at close range.

A king, incognito, but known to

everyone and also an admiring patron of Max, only complicates the situation by choosing to be friendly with the waiter in his role of guest.

This leads to the assumption that Max is also royalty incognito, which gravely hampers rather than helps his love affair in the making.

Just as love might find a way out of the already tangled situation Max is confronted with a perturbing reminder of his immediate past. She is a most alluring and attractive countess, who mistakenly thinks she is still functioning in the present tense in his regard. Love, however, finally discounts the past, hurdles the present and jumps fearlessly into the future.

If all kings could be democratic philosophers with no loss of royal dignity after the manner of George Grossmith their popularity would never have waned.

Benita Hume, Elizabeth Allen, Morton Seltén and Ben Field complete the cast of principals, each individually contributing to the whole.

camera personality will be given an opportunity to expound their views and put into use camera judgment based on the long experience of men who have photographed all the successful men and women of the screen.

The Motion Picture Beauty Quest, as it will be called, includes a tie-up with national weekly and daily publications which will conduct eliminations throughout the country. The survivors of these eliminations to the number of a dozen or more will be sent to Los Angeles, and the final award will be made the night of the Exposition and Ball by a board of Judges selected by members of the International Photographers.

Tests will be made of the competitors who come to Los Angeles and their special aptitude for studio work will be shown in actual scenes made for the purpose of giving them every opportunity to reveal whatever talents and screen personality they may possess. In other words, every effort will be made to avoid the amateurish competitions that so often have resulted in girls being brought to the studios as future prospective stars only to have them return to their homes disappointed and disillusioned.

The winner of the Quest is to be awarded a contract with a leading producer and negotiations are now being conducted for that purpose.

To carry out the plans of the board, the following Entertainment Committee has been appointed: Arthur Edson, chairman; Jackson Rose, Arthur Miller, Frank Good, Mickey Whalen, Paul Eagler, Jimmy Palmer, Billy Tuers, and Alvin Wkyckoff.

The board of executives has decided that all profits returned from the exposition shall become a part of the hundred-thousand-dollar fund now being created, thereby reducing by just that amount the sum to be raised by taxation.

Cameramen to Hold Exposition, Ball and Beauty Quest at Auditorium

ACTION that is expected to prove an important step in the plan properly to publicize the activities and standing of the cameraman in the motion picture industry was taken last month by the Board of Executives of Local 659 when it was voted to hold a Motion Picture Exposition and Ball and National Beauty Quest at the Ambassador Auditorium the night of Saturday, August 6.

A comprehensive program that calls for nationwide publicity in newspapers and magazines both for the organization and its members was laid before the board. The event is sched-

uled to take place at the height of the Olympic Games activities, and since the interest in the motion picture studios will be as acute with the thousands of visitors to Los Angeles as that manifested in the Olympics the plan is to build a model set on the Auditorium stage and give visitors a true exemplification of motion picture making, covering every detail that really pertains to pictures.

Probably for the first time in the history of beauty contests the men who are called upon to photograph so-called "beauty" and who in the final analysis are the best judges of

Eight Passengers Uninjured

When Plane Lands in River

WITH two of its three motors ripped off, one wing torn to shreds and its tail demolished, a huge United Airline passenger plane, forced down by a sudden and terrific blizzard, rests in the Yuba river, high in the Sierras.

Pilot Harry Huking did not select the middle of the river for a landing field. He was making for a small meadow near the river. When the right wing tip hit a high tension power line the plane was forced down.

The right wing and wheel were torn off by the trees as the plane ploughed through to the river, where it pivoted about, smashing the tail into the river bank.

Though the large ship was so badly damaged that it cannot be rebuilt, not a window in the passenger compartment was broken, and though the eight passengers, two of them women, were tossed about by the impact, they were able to walk out of the cabin door and wade through the river and snow to the highway, where they were picked up and carried sixty miles into Reno by automobiles.



Huge plane carrying eight passengers and two in crew sits down in Yuba River, high in the Sierras. Photographed by William H. Kelly of Local 363, Reno.

Year Marks 300th Anniversary of Lens Genius Leeuwenhoek's Birth

IN the March issue of The Educational Focus, a quarterly published by the Bausch & Lomb Optical Company, appears an interesting account of the life and achievements of Antoni Van Leeuwenhoek, born at Delft, Holland, October 24, 1632.

In common with men of genius Leeuwenhoek did not complacently accept things as he found them. In his day drapers used a magnifying glass to count the threads in their cloths. While working in a dry goods shop his inquiring mind began to wonder about the world behind the lens. He became fascinated by the possibilities suggested in using lenses to observe interesting things otherwise not discernible by the human eye.

Endowed with infinite patience and getting the idea that if he would grind smaller lenses with great care and skill he would magnify things much larger, the desire to grind lenses ever smaller and more perfect became his life ambition.

Just how Leeuwenhoek between the ages of twenty and forty learned the art of grinding lenses and fashioning metal is obscure. He did, however, so master the art of grinding lenses better than the best and setting them in ingenious mountings that he became a Fellow of the Royal Society of England and a member of the French Academy of Sciences.

He constructed hundreds of microscopes designed to hold special objects. Nothing within reach to be peered at escaped the tireless energy of this man. Finally, after years of exhaustive experimentation in peering at every conceivable object, his curiosity led him to collecting raindrops in little tubes to stick them on the object point of a microscope.

This was his introduction to bacteria which he called "wretched beasties" and why he is today known as the Father of Bacteriology. Many new substances and objects found their way under the lens of one of

his 247 microscopes as a result of this discovery of animal life in drops of water.

It was while observing pepper grains, hoping to find on them spines that would explain their irritating effect that he discovered how to grow his "wretched beasties," resulting in the first known culture.

Due to his examination of blood specimens he was the first to give a complete account of red blood corpuscles. He completed Harvey's demonstrations of blood circulation by prov-

ing the continuity of arteries and veins by means of the capillaries.

In addition to the vast amount of scientific data bequeathed to science as the result of Leeuwenhoek's research studies and experiments there is a paragraph in one of his many letters written to scientific societies that bespeaks the genius of the man and is worthy of being graven on the wall of every laboratory:

"Whenever I am in doubt or question what I see, I say so. Many cannot understand my writings and frankly say they do not believe me. I console myself because I try to discover facts only. As soon as I find that I have made a mistake, I am always willing to recognize it."

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Says Los Angeles Examiner May 20

By Arthur Brisbane
On Page 1

Doctor Bachem, professor of biophysics, says the routine of industrial mass production does not satisfy our "biological requirements," and must end.

Nevertheless, mass production and routine will continue. Without those things a seven hundred dollar automobile would cost \$3000.

It wouldn't offend anybody's "biological requirements" to work five or six hours a day, five days a week, in mass production, each spending the rest of life according to psychological and biological requirements.

And the five or six hour day and five-day week will come eventually. Civilization will have to choose between repeated revolutions and an adjustment of human labor to mechanical efficiency.

Labor conditions change. In the time of Henry the Second of England, if an idle workman left his own parish to seek work elsewhere, without permission, he was branded with a red-hot iron.

Today you read that a lawyer of the Electrical Workers' Union in New York received more than \$500,000 in fees in four years for "advising the union."

The same union paid to other lawyers \$15,000, \$5,000, \$10,000, etc. Conditions improve, for unions and lawyers.

Universal Service Story
on Page 2

SAN FRANCISCO, May 19.—Adopt the five-day week.

Amid the anti-trust laws, so ruthless, destructive competition may be abolished.

Awaken the public to an interest in its own Government.

These suggestions were offered here today as possible cures for current business evils by speakers at the twentieth annual meeting of the United States Chamber of Commerce.

The final sessions tomorrow will be limited to the election of new directors, general meetings and luncheons.

Silas H. Strawn, Chicago attorney and capitalist, will retire from the presidency of the final evening session tomorrow.

Over-production potentialities of American business and industry have contributed largely to the present economic situation, said Henry I. Harriman, Boston power executive.

Pointing out that productive capacities of the average wage earner have been increased 50 per cent since 1922, he asserted:

"Such an increase must be accompanied by a corresponding increase of consuming ability, else unemployment is inevitable. We must work definitely toward the five-day week. Economic progress warrants that step."

Prague's Only Sound Film Studio Shuts Down Works

ACCORDING to the Berlin press the A. B. Studio, only sound film studio in Prague, closed on March 15 and it seems to be quite uncertain when production will be resumed, reports Trade Commissioner George R. Canty.

At present there are only two Czechoslovak film concerns of any importance, A. B. Filmfabriken A-G.

and the Elekta Slavia-Moldavia, but it is understood their financial backers desire a reduction of all production expenses, especially directors and artists' salaries of at least 15 per cent before any plans for the new season are realized.

During the latest season the average cost of Czechoslovak pictures is said to have amounted approximately to \$25,000, but that amortization is out of the question unless studio costs are materially reduced.

French Will Have Ready But 31 Productions This Fall

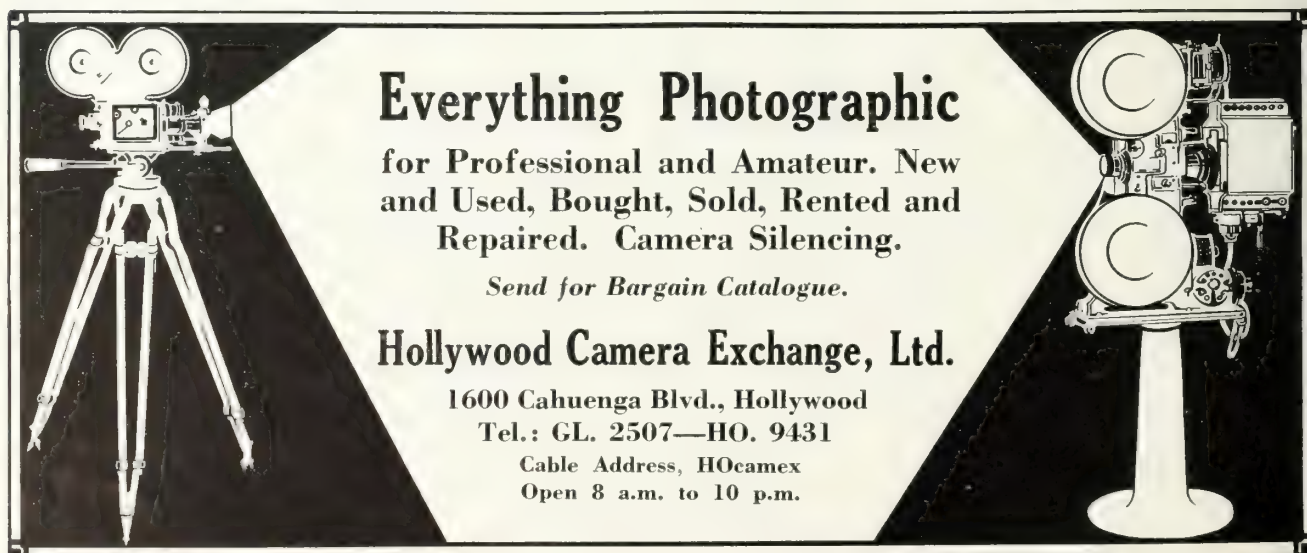
NOT more than approximately 31 French productions will be ready for release in the fall of the current year. These will be produced by the following units:

Pathe-Natan, 14; Vandal and Delac, 4; Osso-Films, 3; Jacques Haik, 2; Kaminsky, 4; Tobis Sonores, 2; Comp-toir Francais Cinematographique, 1; Forrester-Parrent, 1.

In addition to these a number of smaller units have announced provisional titles for scheduled productions, but in view of the financial instability of some of these concerns exhibitors feel only able to count on the productions listed above plus French films to be made by Paramount, at Joinville. As to the future activities at this studio no announcement yet has been made.



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 4—Royal F. Babbitt, Jack Kenny.
 6—George K. Hollister Jr.
 7—Norman De Vol, Jacob Kull.
 9—Robert MacLaren, Charles S. Piper.
 10—Elgin Lessley.
 11—James M. Goss Jr.
 13—Lenwood B. Abbott, Warner N. Crosby, Dean C. Daily, Walter E. Haas.
 14—James V. Barlotti, Fayte M. Browne.
 15—Raymond W. Cardwell, Frank L. McDonald, Bertram H. Six.
 16—Ted W. Klett, Edwin M. Witt, Robert J. Bronner.
 18—Raymond J. Mammes.
 20—Allan B. Nicklin, Ralph E. Reynolds, Earl L. Stafford.
 21—W. A. Collins, R. A. Flinsky, Fred R. Eldredge, Dewey Wrigley.
 22—George H. Bunney, Cecil B. Wright.
 23—Robert W. Coburn, Schuyler W. Crail, John F. Seitz.
 24—Max Munn Autrey.
 25—Fred S. Hendrickson, Henry Gordon Jennings, A. L. Lane.
 26—Lenwood Abbott, R. B. Hooper, Allen G. Siegler, Rod Tolmie.

- 27—Vernon Larson.
 28—Herman Schopp.
 29—William C. Mellor.
 30—Lyman H. Broening, James S. Daly, Lewis W. Physioc, Irmin E. Roberts, E. B. Anderson.

John Alton in Argentine for Making of Productions

WORD from John J. Alton, now in Buenos Aires, brings the interesting information he has signed a six months' contract with Dr. Enrique Sussini of the S. A. Lumiton Studios for the making of motion pictures in the Argentine.

Present plans also include the erection of a studio about thirty miles from Buenos Aires, in which project Mr. Alton will take part, proffering the benefit of his experience of years in the industry which has taken him to various interesting parts of the globe.

Although his plans are definitely outlined for only six months it is more than likely he will remain a year. He is contagiously enthusiastic about the future of films in his new location and in closing says:

"It makes me extremely happy to sit here enjoying the fresh air of the Pampas."

Sunset Camera Shop Opened in Hollywood by Newhard

AT 6305 Sunset Boulevard, just west of Vine street, Guy J. Newhard has opened the Sunset Camera Shop. The new place is designed as a "store for Cameramen,"

amateur as well as professional photographers being promised personal attention. The store will specialize in camera rentals on the professional side and in sales and rentals in the 16mm. field.

Mr. Newhard has been connected with cameras and the motion picture business since 1915. In that year he began with Thomas Ince, then at the Inceville ranch. That was prior to the period of artificial lighting. Then in the season of shorter days the cameraman would announce around 3 o'clock "Light's yellow; let's go home." Also he was with the Eastman Kodak at Rochester and Los Angeles for six years.

The Sunset carries on its floor late improved Mitchell cameras, silent, follow focus attachments and new chromium plated Publix apertures.

Fernandez Opens Lab

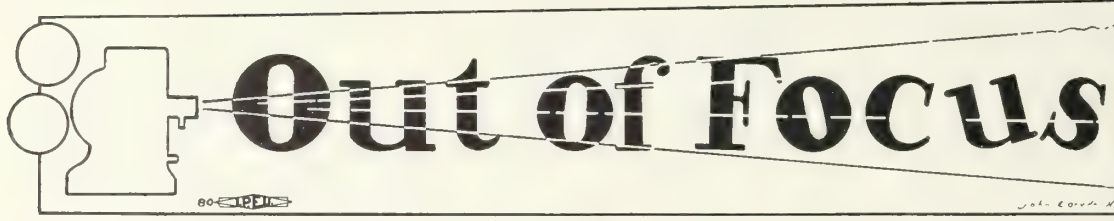

Anthony Fernandez has opened a laboratory and finishing place at 1234 1/4 North Cahuenga. He is prepared to execute any kind of photographic work, and will specialize in the X-ray department.



In our February issue we printed a photograph of Robert Brian Benninger, son of Mr. and Mrs. Otto Benninger, as he was at the age of four months. The very young man is shown here as he attained the maturity of nine months, which was on March 30 last. His pal Taffy, Airedale terrier, is with him. His father's camera has caught him in a characteristic gesture as he waves aside what appeals to him as an entirely unsuccessful attempt to spoof him. Even Taffy looks a bit skeptical.



Out of Focus

BIG GAME HUNTERS RETURN

READING in and out, Harold Smith, business manager, Local 695; one of the Little Hurds; Howard Hurd, business manager, Local 659. The above itching was itched by Brother Roy Johnson, chief still photographer Mack Sennett Studios. This beautiful pastoral was made without the aid of Sun Arcs, North Winds or that old-time feeling.

After looking for a big game in Hollywood for some time without success Bros. Hurd and Smith decided to take a trip to the All Steel Pleasure Ship off the coast, where it's a pleasure to steal your dough. Within a very short time after finding the "big game" the well worn shirts and socks had been lost.

"I'll go to the captain for redress," said Hurd, with a legal gesture.

"I hope he gives me a blue suit," said Smith.

The captain being an old navy man, after hearing the complaint, said "In your hat."

Having lost their hats they grabbed a couple of the owner's hats and jumped overboard and swam ashore. (Note insignia on caps.)

The trip was not in vain, as the boys brought back a few trophies which will be on exhibition on the mezzanine balcony in the recreation room at the Local's headquarters, as soon as we get a mezzanine balcony.

These trophies are very interesting to all game hunters as they consist of a genuine 52 deck of aces and a pair of fine ivories that can shoot seven from any angle without the aid of a perambulator.

In order to settle any doubt in your



minds, that is not Roy Klaffki peeking over Howard's shoulder. Had he been along on this trip he would have brought the ship back.

BEST STILL OF THE MONTH

Photographed by Joe New in action. Not Joe but the still was in action, as you can see if held up to the light.

This still has had dishonorable mention in several local papers and was awarded first prize by the Apartment House Owners Association for the following reasons:

Can be operated in any living room.

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Bottle capper on left breaks bottles if not capped properly, doing away with exploding bottles and saving cleaning of rugs and ceilings.

PAGING IKARA KARDI

Honorable Ed of Magazine paper with many glorious photos in numberable positions.

I bow.

I read many scratches, digs and dirt by Ima Hoke, who pleases many funny bones. What become of A 1 very good focus boy Ikara Kardi? Him speak many honorable truth by cracking much wisely.

No speak much Hon. Hurd. Him nice fellow. Work hard much long time, but feeling better health from many sunshine.

Many old-time wage scale and conditioners say like photo magazine when like old time. More funny and inmate.

Photo magazine go many place, but yet him read by focus boys muchly.

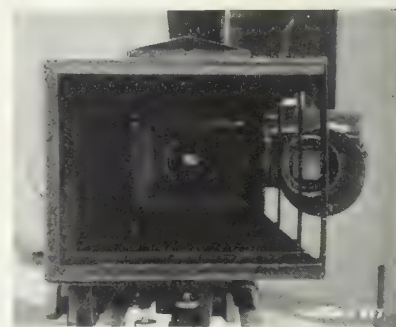
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BRULATOUR BULLETIN

WHAT'S WHAT

EASTMAN FILMS

WHO'S WHO

On Top of the World with Eastman

MORNING! . . . Official temperature for tomorrow . . . ninety-eight in the shade (if you can find the shade). . . . Among those who are not worrying much about that . . . Clyde DeVinna . . . Newest assignment for Clyde is M. G. M.'s "Eskimo" . . .

Advanced troupe off for Alaska with a schedule that would make even Howard Hughes (Hell's Angels) take notice. With the advance guard, sailing from Seattle last week, is more than a quarter of a million feet of Eastman Supersensitive negative which will contribute much to the beauty of this pretentious production.

What the Cameramen Are Doing to Keep Hollywood on Top

Rosher to Burbank

Charlie Rosher, whose international reputation was gained through his delightful photography of Miss Pickford, has completed his first production with Miss (Constance) Bennett at R.K.O. . . . Did he click? . . . News note . . . Charles Rosher has gone to Warner Brothers-First National Studios with Constance Bennett, where he is photographing her current picture for the latter company.

Fads, Fancies and Fish

Maybe it's the strain on the sets . . . maybe it's just the dog-gone lazy weather . . . anyhow . . . fad of the minute among a lot of the boys seems to be one that calls for very little energy and pays big dividends in fun and relaxation.

Merritt Geistad is building a mountain lodge at June Lake, way up in the High Sierras above Bishop . . . (where fish are FISH) . . .

Arthur Edeson broke ground last week at Malibou Lake, where he's building a chateau so close to the lake he can cast his line right out his window.

Couple of other fellows (names on request) are dickering with agents who sell lots at Big Bear and Arrowhead.

Down to the Sea in—Buicks

Frank Carbutt, of R.K.O., has taken a house for the season at Hermosa Beach and is commuting daily in his new Buick, which, with its special power plant, is capable of pulling the needle to sixty-five in second. Frank drives it in high . . . in twenty-seven minutes from the studio.

Rain

Ollie Marsh has been loaned by M. G. M. to United Artists, where he is supervising the photography of "Rain" for U.A. with Joan Crawford in the part made famous by Jeanne Eagles. Company is presently at Catalina Island. Harry Perry is shooting with Marsh, while Charlie Bohney and Kyme Mead are acting as assistants.

Another Thriller

"Kong" is the tag under which R.K.O. sends its special production into work. Picture is similar to "The Lost World," which First National produced here about eight years ago. Eddie Linden is in charge of the camera work and has as his assistant Bert Willis.

And From the South Seas—

Max DuPont thought he'd retire to lazy comfort in Tahiti—Doug Fairbanks thought differently—The answer—Max, who shot the exteriors in Tahiti, came home with the Fairbanks troupe and is shooting the interiors on the Fairbanks stages at United Artists Studios.

Powers With Doane

Len Powers is photographing the series of shorts being produced by Warren Doane at Universal. Len has been associated with Mr. Doane for many years . . . both formerly at the Roach plant in Culver City. George Bunny is Powers' assistant.

First on Second

Dick Tower, recently elevated to first camera at First National, has completed his first picture, "The Crooner," and turned in such a splendid job that he immediately drew another important assignment and the big bosses are giving him a big hand. Dick is seconded by Tommy Branigan, with Wesley Anderson as his assistant.

Merton of the Talkies

Al Siegler is photographing "Merton of the Talkies" at Paramount and is being seen on the golf course only "if, when and as . . ." That's the only really bad thing about being a good photographer . . . it does raise the very devil with your golf score. . . .

"Yo-lee-aye-eeee"

Another mountaineer of Hollywood . . . Harry Ensigh, Superintendent of Paramount Lab, is spending his week-ends at his Lak Arrowhead home. When fishing season opened, a few weeks ago, Harry was out with rod and line long before sun-up. . . . His first "strike" came within two minutes after he'd started fishing, and when the pale pink of dawn cast its rosy glow across the ripples of the lake forty minutes later Harry had landed . . . (Note—Blaisdell . . . YOU go ahead and finish this . . . my conscience simply won't allow me to rep. at what I've been told . . . you know this might have been a good yarn, but NOT ONE got away. . . .)

Eddie's conscience won't let him tell, Although the yarn would ring the bell. But who are we to storm a breach From which did shrink this well-known peach For telling tales that shriek of mith- Those fishy tales that reek of earth!

G. B.

Sharp Finishes the Widow

Well, not exactly that, but what we started to say is that Henry Sharp has completed photography of "The Sporting Widow" at Paramount and will be offered an assignment at another studio immediately. Henry's second at Paramount was Otto Pierce with Lloyd Ahern as assistant.

Take Off That Beard

When the horses of "The Four Horsemen" were just little colts . . . and long before the Famous Quartet had even learned to ride . . . a youngster came over to Metro from the old Biograph, and he's been there ever since. Johnny (they called him then) Arnold is the guy. Now it's John Arnold, head of the M. G. M. camera department and President of the A. S. C. . . . somewhat gray about the temples . . . remembers all about X-back and static . . . (Maybe that made him gray). How long ago? . . . Gosh . . . we've GOT to be polite.

Ride 'em, Cowboy

T. D. McCord has created an enviable reputation as a photographer of action pictures. He has been selected by Leon Schlesinger and Sid Rogell to handle the camera on the first of a series which Mr. Schlesinger will produce for release by Warner Brothers-First National. Production is under way.

A Rock's a Rock

There's the old gag about the producer who uttered the classic "A Rock's a rock and a Tree's a tree . . . shoot it in Griffith Park." . . . Here's one that (we think) tops it. An independent producer (with a very small budget) was interviewing a cameraman who had been "at liberty" for a year or so. The cameraman was interested, but he wanted to know something about the story.

"It's like Grand Hotel," said the producer . . . "It all happens in twenty-four hours" . . .

The cameraman was on his feet with his hat on . . . "Nix!" says the crank-turner, "I'm not high hat and I need the job . . . and I don't mind a five-day schedule . . . but when you guys chisel down to one day . . . I ain't interested."

Third for Premier

Bill Hyer is again at the camera for Morris Schiunk in the third which he has turned out for Premier. Hyer's assistant is Bill Charney. Working at Universal Studios.

Hap Depew

Every time there's a golf tournament held by 659 . . . there's one bird who never fails to win a cup (or something) . . . Hap Depew, step right up! . . . At the moment the old putter is resting because Hap is plenty busy with the camera recording the antics of that energetic mob of youngsters who delight audiences under the Roach banner as "Our Gang"!

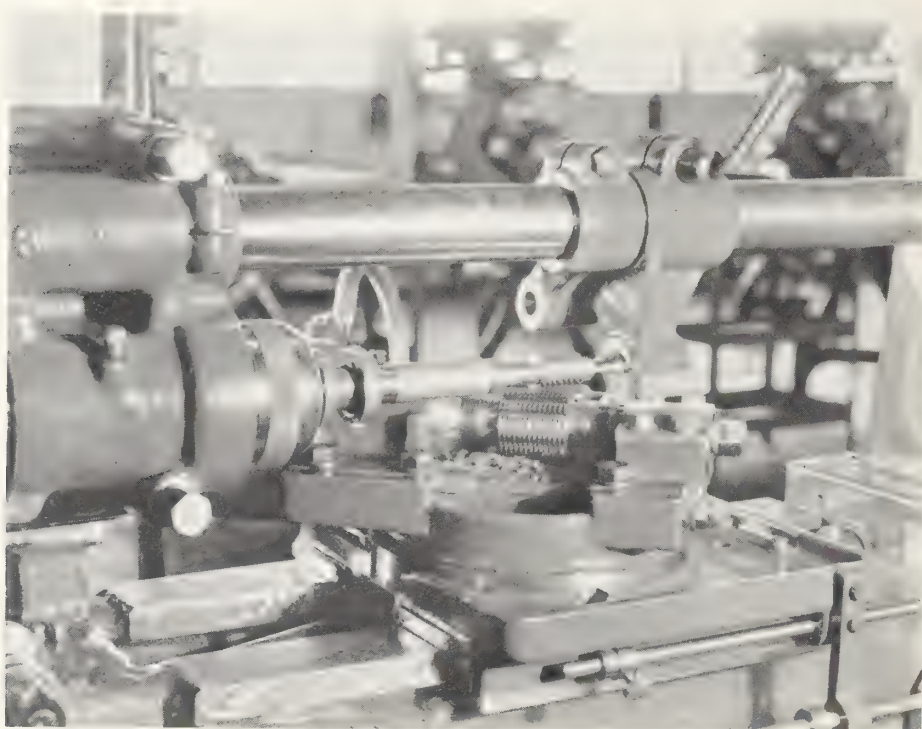
Cronjager Licks Dragon

Eddie Cronjager has finished the camera work with Richard Dix in the R.K.O. feature "Roar of the Dragon." His assistants were George Diskant and Harold Weltman, while second work was handled by Harry Wild and Joe Biroc.

Another to finish one at the R.K.O. plant is Leo Tower, who completed camera work on "Is My Face Red?" . . . Seconds were Russ Metty and Milton Krasner with the assignments to Willard Barth and Irving Glassberg.

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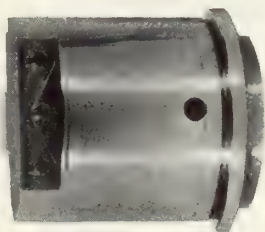
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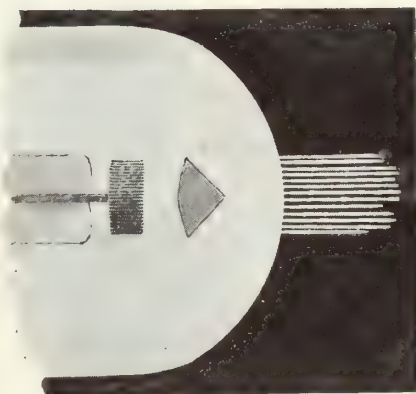
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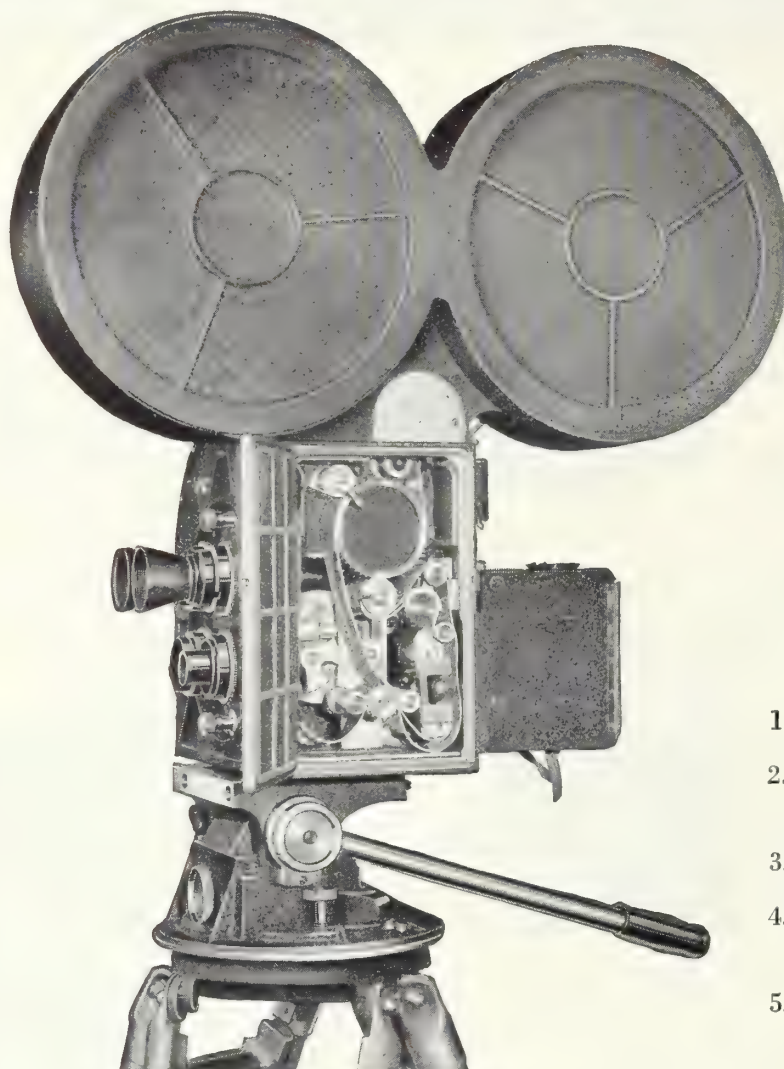
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The INTERNATIONAL PHOTOGRAPHER

Official Bulletin of the International Photographers of the Motion Picture Industries, Local No. 659, of the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators of the United States and Canada.



Affiliated with
Los Angeles Amusement Federation, California State Theatrical Federation, California State Federation of Labor, American Federation of Labor, and Federated Voters of the Los Angeles Amusement Organizations.

Vol. 4

HOLLYWOOD, CALIFORNIA, JULY, 1932

No. 6

"Capital is the fruit of labor, and could not exist if labor had not first existed. Labor, therefore, deserves much the higher consideration." — Abraham Lincoln.

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The INTERNATIONAL PHOTOGRAPHER is published monthly in Hollywood by Local 659, I. A. T. S. E. and M. P. M. O. of the United States and Canada
Entered as second class matter Sept. 30, 1930, at the Post Office at Los Angeles, Calif., under the act of March 3, 1879

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Subscription Rates—United States and Canada, \$3 a year. Single copies, 25 cents
Office of publication, 1605 North Cahuenga Avenue, Hollywood, California. HEMPSTEAD 1128
McGill's, 179 and 218 Elizabeth Street, Melbourne, Australian and New Zealand agents.

The members of this Local, together with those of our sister Locals, No. 644 in New York, No. 666 in Chicago, and No. 665 in Toronto, represent the entire personnel of photographers now engaged in professional production of motion pictures in the United States and Canada. Thus THE INTERNATIONAL PHOTOGRAPHER becomes the voice of the Entire Craft, covering a field that reaches from coast to coast across North America.

Printed in the U. S. A. at Hollywood, California.

First Coast Picture Made in 1906

Photographed by Van Guysling and Gove of
Biograph's Local Branch in What Is
Now Heart of Hollywood

By EARL THEISEN

IT was inevitable that in the formation of the motion picture exhibit at the Los Angeles Museum there would be raised the query "When, where and by whom was the first motion picture produced in Southern California?"

Research to find the answer establishes the date as June 10, 1906, with the old Biograph Company getting the credit as producer, with A. H. Van Guysling and Otis M. Gove operating the machine. Californians will note with pride that it was California scenery and climate which made Biograph decide to open a west coast branch. All the details of this first attempt are given in a letter furnished the museum committee of the Society of Motion Picture Engineers on May 18 written by the then general manager of Biograph, George E. Van Guysling, which is quoted herewith:

"My attention has been drawn to the interesting collection of early motion picture devices and accessories being assembled in the Los Angeles Museum.

"In line with this effort I believe a statement relative to and establishing the date of the first movie production made in Southern California will be of value.

"My early work in scientific photography in the United States Government service abroad in 1889 and in various climatic conditions in our own country led me on my visit to Los Angeles in September, 1892, to recognize the unusual scenic beauty and favorable climatic advantages here offered, features of first importance in motion picture production.

No Talent Here

"The one great drawback advanced by those to whom I mentioned my idea was the apparent lack of talent. In New York we had ample supply momentarily to draw upon without incurring any maintaining expense aside from their salaries while engaged, but despite this advantage of making pictures in New York the weather was uncertain, with periods when successful out-of-door photography was impossible.

"With my election as executive vice president and general manager of the Biograph Company in New York City in 1904 came the opportunity to try out this long cherished ambition. I arranged to have my brother, A. H. Van Guysling, then residing here, to come east to familiarize himself with the business. Upon his return, associated with O. M. Gove, a photog-

rapher of ability, they opened a branch March 6, 1906, at 2623 West Pico street in Los Angeles under the corporation's name of the American Mutoscope and Biograph Company.

"The first moving picture they made here for general exhibition service was taken June 10, 1906, at Plummer's Ranch in Colegrove, Calif., at Santa Monica Blvd. and Vista Streets, in the present Hollywood. The occasion was the annual field day of the Vaquero Club, the members of which were noted for their daring and fancy exhibition of horsemanship.

"Members present included prominent men of the day and their ladies, including Dr. Fred C. Shurtleff, president of the club; Arthur Harper, Mayor of Los Angeles; Captain A. J. Bradish, Dr. G. A. Scroggs, Judge Pierce of the Township Court and E. R. Plummer.

Tally Plays a "Bit"

"The picture attracted great interest wherever shown, especially in the eastern theaters. Later reels were made up from sections of it for Mutoscope service in the penny arcades. I inclose herewith six Mutoscope enlargements made from this film.

"Shortly following this picture came the production titled 'A Daring Hold-Up in Southern California,' started June 17, 1906, staged in Rubio Canyon, San Gabriel and Alhambra. Jack S. Hendrickson, noted California detective of that day, played the leading role, assisted by Mrs. Jessie A. Andrews. T. L. Tally and his son, Seymour, prominent theater operators of Los Angeles at this time, took part in this picture, which was di-



Two exposures of first motion picture to be made on west coast. Scene is in present Hollywood. Film is shown in actual size, both as to picture and card on which it was mounted. These were assembled in continuity and placed in slot machine released by coin. Then by looking through eyepiece and turning a crank the customer obtained a good motion picture. Later the subject was printed on regular film and wound on a "spool" and shown in picture houses throughout the country. Its length was 467 feet, prints of which Biograph sold to the exchanges for 12 cents a foot.



rected and photographed by Messrs. Gove and Van Guysling.

"Completed June 29, the negative was forwarded to our New York office for a positive print, which was shown in Tally's Broadway Theater here on July 10 and released to the trade September 20, 1906, in Biograph Bulletin No. 82. I hand you herewith one of these original bulletins, with verifying dates and bearing the Los Angeles address of the Biograph.

"Interesting moving pictures of the 'Ostrich Farm,' 'Pigeon Farm,' ascension of Mount Lowe and other local events of interest were taken. The Los Angeles Chamber of Commerce was a heavy buyer of these films.

"Many now living will recall the picture taken on Labor Day, 1906, at old Exposition Park racing track and titled 'The Locomotive Collision,' staged by Messrs. Morley and Hempel, the Biograph Company financing it. The event was enlivened to a great extent by having one of the locomotives bearing a large sign, almost enveloping its tender, reading 'Examiner' and the other 'Times.' The smash-up was so complete it was impossible to award honors to either of the newspapers.

Biograph Remained Here

"The Biograph Company maintained a continuous representation here, culminating in the erection of extensive studios at Pico and Georgia streets in 1911. Many will recall having seen these early pictures in theatres throughout the country.

"In the event you desire more information regarding this subject feel free to call upon me. Many of the persons whose names I give as participating in these early pictures are living and gladly will confirm my statements as here given you."

Seymour Tally recalls the hold-up picture vividly. And why not? He and Walter Duzan were the bandits so relentlessly pursued by law and justice.

Corroborating the date, place and occasion for the first motion picture, Dr. Fred C. Shurtleff, president of

the Vaquero Club at that time, remembers many interesting incidents.

It is difficult today to grasp the doctor's statement that no one took seriously the announcement made by E. R. Plummer, vice president of the Vaquero Club, that a moving picture was going to be taken. The photographic machine, owned by George E. Van Guysling and Otis M. Gove and mounted upon a spring wagon, was not overly impressive in appearance, as it looked more like a trunk than a camera.

In fact, Mrs. Plummer remarked in Spanish: "That man is not taking a moving picture with that coffee grinder," which gives a clear idea of how it looked to her, as well as sounded. It is assumed part of the noise was due to the film perforating mechanism in the camera.

Actors Shunned Camera

Dr. Shurtleff remembers distinctly he was riding a bucking horse named Sultan at the time because he bucked into the commissary department and started a keg of beer rolling merrily on its way. No doubt the camera equipment "set up" has been improved upon since that day, but what about the contents of the keg?

Later by depositing a coin, looking through an eyepiece as you turned a crank, any one could get a good picture of "Sports at Plummer Ranch" in the "peep-show" machines which enjoyed more popularity than the early motion picture theaters.

The fact of the opening of this west coast branch at 223 West Pico street, Los Angeles, was announced in the Billboard of June 2, 1906. Those interested in further investigation of the early pioneers here may go to the city directories and find the Biograph listed in 1907 under the name of Mutoscope and Biograph Company. It is so listed each year. The next company to arrive, according to the directories, was the Selig Polyscope at 1845 Allesandro street in 1910, although Sellig claims to have had a company here in 1908.

It is interesting to note here that

actors and actresses of good standing lost caste with their associates if seen before the camera in 1906. It was the period of whiskers and camouflage. Wallace Clendenin brings to light an interesting incident of this era.

One eminent Shakespearean actor was prevailed upon to appear before the camera. He always had been used to plenty of territory in which to emote and found it difficult, if not impossible, to confine his dramatic moments within the limits of camera angles. Upon being told he could not travel hither and yon he replied in disgust looking down his nose with hand on chest and an arm akimbo on his hip in conformance with the best form in dramatic gestures then in circulation, "What care I for that contraption? All my days I've done Shakespeare and never before have I required anything like that there black box."

Such were the humble beginnings of an industry now identified for all time with California and ranking as one of the nation's greatest in size and importance.

Freeman Gets Real Stuff in Trenches with Japanese

AFTER four months away from home Mervyn Freeman, Universal news cameraman, is back in Los Angeles. The Shanghai muss started January 28, and on February 1 he was on his way, arriving in Shanghai March 2. He was immediately assigned to the Japanese marines. In their company he saw considerable action. This was not, however, his first war experience, as he was overseas for seventeen months in the Signal Corps.

Freeman has been a part of the picture business for twenty-six years, having been an operator between 1906 and 1911. Then he went to the Pilot Studio in Yonkers, N. Y., as operator and assistant to Cameraman Eddie Horn, afterward Pathe news man.



Mervyn Freeman, Universal News, is shown at North Kiangwan with the Thirty-sixth Japanese Infantry, togged up in an outfit supplied him by American doughboys. On the right what had been one of the main shopping streets in Chapei is occupied by a Japanese landing party of the Eleventh Naval Battalion following capture from the Chinese. Cameraman Freeman is shown in the center foreground

Ernie Smith behind camera in centre of Yaqui country in Mexico. By car are Mrs. Calles and Eagle. Cactus ranging in height from 16 to 20 feet lines road for scores of miles. At right William Calles accompanied by Mrs. Calles presents to President Rubio of Mexico a letter from the Mayor of Los Angeles



Ernie Smith Leaves Beaten Paths to Make Travelogue of Old Mexico

ANOTHER member of the International Photographers, this time Ernest (Ernie) F. Smith, has gone out on his own and produced a motion picture. He made a trip into Mexico and came back with "Pro Patria," a subject that may prove to be even more than he originally intended—that of a picture of Mexico for Mexicans.

In the cutting room the production has measured up so well it has been determined following the showing of the result as a nine-reel product to reduce it to two or three for a trav-

elogue of general interest for international distribution.

The subject has been synchronized for sound by the Artreeves recording system, and also has been enhanced by some synchronized sound and action shots photographed in Hollywood. It is expected the completed print will be ready for exhibition early in July. There is a possibility or rather a strong probability that "Pro Patria" will be roadshowed below the Rio Grande.

One of the features declared to have given the picture larger box of-

fice range is the quality of the synchronized commentary. The latter was both written and uttered in Spanish by Gabriel Navarro, motion picture editor of Los Angeles' La Opinion.

The expedition was composed of three—perhaps it better be said there were four. Besides the photographer were William Calles, Mexican director, and Mrs. Calles, both experienced actors, and Eagle, a dog who knows a lot of things the average pup does not.

The party traveled in one car. In a photographic way the equipment consisted of a Mitchell camera, a 4x5 graflex and a 5x7 still camera. In spite of the primitive highways encountered at times or detours compelled by highways under construction the photographer reported his equipment stood the test most satisfactorily.

For the route at times was away from beaten paths. It started at Nogales, and among the towns it touched were Hermosillo, Guaymas, Navajoa, Mazatlan, Tepic, San Blas, Guadalajara, Morella, Mexico City, in which quarters were maintained for a month. The cameras were leveled at all the high points within a hundred miles of the Mexican capital. On that section as well as at all the principal points the travelogue was enhanced in interest by adventure sequences.

On the return trip the expedition touched Pachuca, Valles, Victoria, and Monterey, to Laredo, Texas. Arrival in Hollywood was registered three and a half months following the starting date. So far as known it was the first time a professional camera had ever covered the itinerary the party had traveled.

One of the outstanding features of the entire journey was the courtesy encountered on every hand. Not alone did the humbler Mexicans do everything they could to aid in the success of the trip, but in all ranks right up to President Rubio himself the same attitude prevailed. Many times the travelers would reach a town and learn word of their coming had preceded them. Several dinners a week were on their schedule.



Making matching shots in Hollywood for "Pro Patria," with Mitchell camera and Artreeves recording system, which equipment also was used in dubbing in sound for the remainder of the nine-reel Mexican travelog photographed by Ernie Smith

Cameraman Tramps Death Valley

Gets Thrill That Goes With Rough Roads and Wild Scenery and Tops Off with Climb to Whitney Snows 13,000 Feet Up

By RICHARD WORSFOLD

DANGER has some sort of attraction for all of us. We like to see wild animals, but we prefer strong bars between them and ourselves. The desert appeals in somewhat the same way as a wild beast, but most of us don't venture near it unless we are well protected by good highways.

Death Valley, the fiercest part of our Mojave desert, has claimed a number of lives, and no doubt the thought of this danger has an appeal to many, now that we can see it from our autos without great risk. To be sure, if one wants to stick his hand through the bars by leaving the road without knowing how to tame the desert, he can encounter all the risks to life and limb that could be desired.

In fact, there are places in Death Valley where one can stay on the road in his car and still run plenty of risks. Paving is yet a minus quantity in the great basin.

When broad surfaced highways traverse the length and breadth of the valley the old romance will be gone. Then along with hot dog stands will be the forty-five-mile-an-hourer, who must see this great wonder, but get it over with as soon as possible.

Make Haste Slowly Here

Even now haste makes waste as Charlie Finger and I found out when we made a trip recently.

Auto clubs recommend a speed of at least 35 miles an hour, so as not to feel the washboard; but that is a

fine rate at which to get stone bruises and ruin good tires. Ten to twelve miles an hour also misses the washboard, but one must be quite a desert lover to ride for many days at this speed.

On our trip we left the Arrowhead trail at Baker and camped near Ibex Pass. Near here we found a couple of car door handles which hastening people had lost bounding over the washboard.

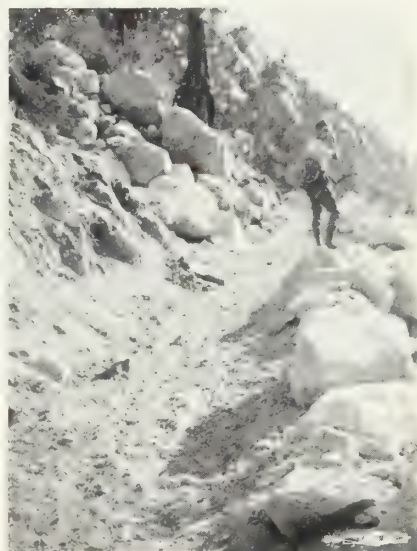
The next day it warmed up a lot and we were glad to stop and wash in a flowing artesian well at the ruins of the old Amargosa borax works. Then on to Dante's View, most famous lookout.

Geologists tell us Death Valley was formed by the settling of a huge block of land between the Amargosa and Panamint ranges and the fault scarp has eroded into the steep mountain faces on either side of Death Valley.

Over a Mile Drop

Dante's View at 6,000 feet looks directly over Bad Water at minus 310 feet, a near sheer drop of 6,310 feet. The salt beds below look like meandering streams.

The Devil's Golf Course has a self-evident name. Look at the photo and imagine holding our next tournament there. Even Roy Johnson would have a tough time getting out of some of those hazards. I made a few stereoscopic views of it, which certainly show up the roughness and the many



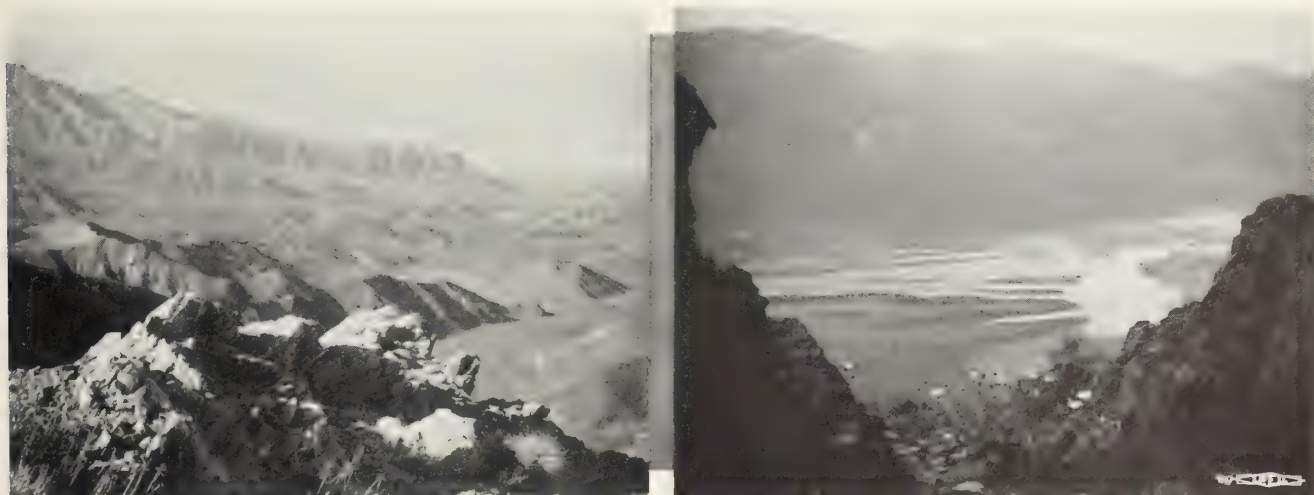
Photograph of the writer climbing Mount Whitney.

interesting formations made by the salt and mud.

The Auto Club has signposted the water holes and springs along the road, so usually we could find a comfortable camping place, and so far the roads hadn't been so bad, but up in the north end of the valley they made a change for the worse. The road to Scotty's runs up a wash most of the way and is removed with every rain.

High centers are very common and there are about a dozen big oil streaks en route that mark spots where some hastening motorist knocked a hole in his crank-case. And it's a long way to a garage up there.

After taking a look at Scotty's castle we went to Ubehebe Crater and



Panamints and north end of Death Valley. Scene from Dante's View at 6000 feet above and 310 feet below sea level showing salt beds which look like streams.



Scene on Whitney Trail at an elevation of 13,000 ft. Interesting rock formations in Mosaic Canyon.

descended this 800 foot deep volcanic cinder cone. This was a real climb coming back up, but going down we just kind of jumped and slid on the steep slopes of sharp rolling cinders. I'll bet we wore off 100 miles of shoe leather on Ubehebe.

Slept Under Stars

The nights were so delightful we never used our tent, but just lay down beside the car and gazed at the brilliant stars until sleep came.

Back at Stovepipe Wells we gassed the car, and gassed with the old man in winter underwear covered with egg and coffee stains, who tended the toll gate. A couple of motor car prospectors from Detroit stopped also. Their rear springs were ready to break with the load of ore samples the poor little roadster was laboring under.

During a conversation on mines and miners one of the men mentioned the fact that he had invented the dry-washer for gold separating. The old man remarked that many old mine dumps were being gone over with dry washers, and on some several thousand dollars a week was being recovered. He then showed us his fine collection of old desert curios.

Mosaic Canyon is a wonderful ex-

ample of the erosional power of swiftly moving water. Conglomerate rock has been polished smooth in places leaving a beautiful mosaic pattern.

Then we went on through Emigrant Pass, where we saw some very interesting caves, but as they were 15 feet off the ground we could not explore them. Something about them looked as though they had been inhabited, but I understand the Indians of this region never used caves; they were afraid of the spirits which inhabited them.

From high in the Panamints we found a beautiful viewpoint called by the rather common name of Grand View. It commands a wonderful vista of Death Valley and the huge badjadas or alluvial fans that have washed down from the mountains. The Panamints with their great views of color are themselves an inspiring sight.

After more really rough roads through Wildrose Canyon we went on to Darwin Falls, a place which Death Valley visitors should not miss. Leaving the hot, dry main road we ran up a rocky canyon less than a mile and encountered the most beautiful high

water falls. We had a delightful shower and the first shave in a week.

Then on to Lone Pine and through the huge stone piles known as the Alabama hills we arrived at the foot of the Sierras. Here we pitched our tent for the first time, and after a day of sketching and photographing we were ready to start on foot up the Mount Whitney trail.

We left at break of dawn and arrived at Lone Pine Lake, a distance of about eight miles, in five hours. That would have been a poor record for expert mountaineers, but we thought we had done a good day's work. Though we were showing signs of wear, we struggled on to Upper Lake, at an elevation of 11,780 feet.

At about 13,000 feet the snow was so deep, we were so tired, and it was getting so cloudy that we gave up.

Wotta shame! Only 1,500 feet more elevation to the highest peak of the United States. But, to do that last 1,500 feet would have required nine miles more walking. Some day when we're in better condition we'll try again.

So back to a cold night in our tent, and on through beautiful Red Rock Canyon and home.



Devil's Golf Course. Caves in Emigrant Pass.

Scene in Part I. of "Bride of the Prison," produced at the Sanatone studio in Japan with Bando Tsumasaburo in centre. At right are Miss Suzuki and the player just named.



Japanese Producer Buys Equipment and Talks of Home Film Activities

EDWARD K. TANAKA of the Sanatone Film Corporation Ltd. of Japan has been in Hollywood for several weeks securing equipment and making observations of the latest gadgets and ideas in picture making. The Japanese executive represents in Japan the Hollywood Motion Picture Equipment Company Ltd., and upon his return will take over the representation, Dutch East Indies and Manchuria, in that country of the Pathe Sound News.

Mr. Tanaka has been a part of the picture business since 1910, between which year and 1920 he worked at the camera and in directing in the United States. In 1920 he returned to Japan, and for two years was under contract with the Shochiku company. Then he represented the Fox News in Japan.

With Henry Sharp he worked in

India on Douglas Fairbanks' "Around the World." For three years he was with Eric Mayell for Fox in Japan and then with Ariel Varges for the same company.

When in 1920 Mr. Tanaka returned to Japan he built the Shochiku studio at Kamata, employing American made material down to the detail of piano wire. At that time he took along with him as cameraman Henry Kotani, now with Paramount News. The Shochiku studio at the present time employs 500 actors and actresses and has 1500 other employes on the pay roll.

It is possible there still may be some persons who do not understand that Japan exposes on features more negative than is employed in any other country. Perhaps in view of the fact that American studios sometimes expose on a single feature negative

reaching into six figures it should be said that Japan exposes negative on more features than are produced in any other country. Off-setting this to a degree is the fact that few if any shorts outside of news reels are exhibited in Japan.

Japan's average production of features approximates 900 a year, and the most of these are made in seven studios. It should be borne in mind that some of these features are in two parts mounting to fifteen reels and sometimes to three parts. Sanatone's picture of "Bride of the Prison," four stills of which are herewith shown, is in two parts. Where an average of two pictures a week are being produced in seven studios in these plants there will be found as many as twelve or fourteen units at work.

While the market for all these pictures practically is restricted to Japan it should be borne in mind that the 700 houses available will show on an average of three features, which in the case of long subjects will consume as high as four and a half hours.

Mr. Tanaka will return to Japan in July and will start production at once.



In Part II. of "Bride of the Prison" we see Miss Suzuki and Bando Tsumasaburo (also known as Ban Tsuma). At the right Ban Tsuma is shown beset by his numerous enemies.

CHES'S PLACE

In Two Parts—Part I

By FRED A. FELBINGER



Fred A. Felbinger

GID DAP!" . . . It wasn't exactly a command . . . just a tired gesture by the master. . . . Dobbin knew that . . . good old Dobbin . . . hadn't he pulled that rubber-tired milk wagon down the boulevard nightly now, nigh on to six years? To Dobbin life was just one start and one stop after another. . . . So Dobbin didn't take offense at the gentle reminder to move along.

Two A.M. . . . the respectable law-abiding citizenry was abed, for hours now. . . . The boulevard was deserted, with the exception of a fast car zooming by now and then, careening a bit at the unsteady, wavering navigation of some stormy soul . . . some soul that did not approve of the dictates of more civilized people that could word a command by calling it a noble experiment.

So Dobbin moved along . . . perhaps even a bit sprightly . . . just as he did every night at this stage of the day's labors. . . . Dobbin, you see, was blessed with what experts refer to as horse sense. . . . He knew the master always was anxious to get a bit ahead of schedule on the first half of the nightly grind . . . to tarry a bit at the old brownstone mansion down the boulevard.

Dobbin didn't mind that one bit . . . it gave him an opportunity to snooze a little . . . there in front of that brownstone mansion . . . also to chuckle quietly in his soul . . . that there still was one other part of this scheme of modern life with which he had something in common.

Jip Row in Action

So by and by Dobbin eased his master up before the old brownstone mansion . . . with its big carved stone steps running up to the second floor entrance . . . The front of the old building was brightly lighted by two incandescents under two round globes carrying the signs on each respectively . . . "Business lunch, 50c." . . . and "Regular dinners, nightly!"

This perhaps was the only modern feature of the old tottering building. . . . Tottering, but still proudly hanging on . . . just like Dobbin himself . . . that's why he chuckled. . . . This section of the boulevard had long ago given way to modern commercialism.

"Jip Row" it was nicknamed . . . a section of automobile row given over to rows and rows of stores . . . stores dealing in "bargains in tires!—at greatly reduced prices!" . . . bargains like all modern bargains . . . good at purchase time . . . not so good after they enter service. . . . Dobbin knew that, too. . . . Modern values were mighty fickle . . . they didn't hold up like values in the old era . . . his era . . . and the old brownstone's era

. . . weren't they both monuments to that?

So the old brownstone stood there a bit lonely on the outside . . . here amid a new world foreign to its original companionship . . . but the old brownstone, while a bit frayed, now, on second inventory, still stood proudly aloof, an elegant old building, nevertheless, thought Dobbin . . . Perhaps it once harbored aristocrats . . . but Time brings changes . . . great changes . . . further mused Dobbin . . . so here was he, in his downhill journey, serving . . . serving tiny crying voices with sustenance.

And there stood the old brownstone building, also still serving . . . also bringing sustenance . . . liquid sustenance . . . to a grown generation . . . a generation trying to live through a noble experiment.

Dobbin Muses

Gone now were the old proud aristocrats that dwelled there once . . . but the old brownstone building didn't mind its new and modern monicker, "Ches's Place".

So, as old Dobbin settled down to his nightly snooze, he no longer mused over his and the old brownstone's plight. . . . After all, Dobbin judged the character of things by outward appearances . . . and the exterior spelled Character to Dobbin . . . even if old fashioned Character that was beginning to wither . . . badly . . . from the outside . . . but Dobbin, being a horse, did not have the opportunity to explore the inside of that brownstone building . . . and to discover that perhaps old-fashioned Character begins to decay from the inner depths . . . long before it becomes apparent outwardly. . . .

The master had it all over Dobbin there . . . but unfortunately the master was not the keen student of Life that Dobbin was . . . so the master tracked his feet for the basement door . . . just like most humans that entered while Dobbin was parked out before the place . . . the big steps leading up to the second floor entrance always were lonely at these early hours . . . just why people chose the basement entrance never occurred to Dobbin . . . probably too tired at so young a time of a new-born day to climb upstairs.

So as the master entered Dobbin settled down to one good hour nap and all became quiet on the boulevard once more to Dobbin.

Inside the old brownstone building Life was not quite so quiet. . . . As a matter of fact, Life was very, very much in evidence, with perhaps the exception of a soul here and there that had been drugged into alcoholic stupor by the genius attention of

Ches . . . good old Chester . . . king of his little old brownstone palace . . . but the intelligence of Ches did not deal in palaces.

Enter the Milkman

"Speakeasy" was sentimental enough to Ches when referring to his domain . . . in fact, Ches even laughed when his customers condensed it to "Speak" . . . good enough to him . . . he had troubles enough keeping the right amount of gas up in the barrels he drained for his livelihood . . . so the Milkman entered to a boisterous din of sin in the making . . . a din that was fast nearing its nightly climax of hilarity.

"Howdy, Ches!"

"Well! Well! the Milkman! . . . Hurrah for the Milkman! . . . Hey, Joe! Still servin' it fifty-fifty—you know, half water, half milk! . . . Ha! Ha!"

"Hey, Ches! give the Milkman a drink of real liquid!" And Joe the Milkman realized the bar was just as crowded this 2 A.M. as it always was every night . . . ever since the news-reel boys selected Ches's place as "hang out."

"For cripes sake, Pat! . . . It's Joe the Milkman, already, and I told the little woman I'd surely be home to dinner tonight!"

"Aw, nix! You ate, didn't you? Ain't Ches puttin' on the best dollar dinner in town?" retorted Pat McCarthy, whom small town dailies referred to as "ace cameraman of Screen Digest Newsreel," when trying to interest a diffident populace into attending the annual baby show. "And Screen Digest is sending its ace cameraman, Pat McCarthy, down to record the event" always was inserted in a column story, invariably, a week before old Pat McCarthy rolled up in his banged up little roadster.

Pat could have filled several scrapbooks with the tripe, but Pat Mc-

Carthy was the sort of soul that did not bother about publicity . . . to him publicity was a word . . . a magic word that always got for him, on celluloid, what he went after.

Just What Aces Means

Not to single out Pat McCarthy, however, the other lads hogging Ches' spotted mahogany in that basement room also were all dubbed "aces" on similar occasions. . . . To the group, collectively, the word "aces" had an entirely different meaning than the meaning implied by some budding cub reporter on a rural journal. . . . When a guy was "aces" to this bunch it meant just that . . . aces.

"Might as well stay out all night! . . . If I show up now, the old lady will spend the whole night shootin' off her mouth about what low friends I got!

"Always dusts off the old one about what a great guy I was back in the days I run the freight elevator . . . burns me up, too, workin' my pants off in this queer racket . . . makin' lousy pictures for a livin' . . . gittin' out of bed in the middle of the night with a blizzard, freezin' the pants right to you, to chase some lousy fire . . . and what for? . . . jest so's the theaters got sumpin' to throw on the screen while the audience files out after the feature! Hey, Ches! Gimme another gin buck! I'm disgusted as hell!"

"Now, now, Jim! You know you'd cry your eyes out if you ever gave up the game," mused Pat, and Jim Mullen settled down to a little plain and fancy drinking after that, quietly feeling that perhaps being staff man for Metropolitan News wasn't exactly the worst lot after all.

"Hey, Eddie! Are you gonna hang on that phone all night?" yelled "Sloppy" Larson . . . "Sloppy" because Larson never bothered to press his trousers or shave, unless National Newsreel assigned him to get some exclusive scenes of a queen visiting society.

Eddie Anderson, star cameraman for Screen Telegram, banged up the receiver with the retort: "That lousy lightin' man—been tryin' to git him since 6 P.M. . . . got an interior job at 8 A.M. . . . little exclusive yarn, can't tell you guys about . . . and where is that lightin' engineer? . . . off romancin' again with some jane he is picked up on one of our swell style shows . . . and the baboon always cryin' how's he's starvin' off the jobs he gits off us guys!" . . . Then to the Milkman:

"Well, well, if it ain't the Milkman back again to git all canned up for the nightly deliveries! . . . Any new blondes on the route, Joe?"

Gang Quiets Down

"Say, Ches! Tell Joe the one you jest spilled us about the first and only time you went huntin'." "Hey, Joe! This one beats Ches' first plane ride . . . you know the one Pat gave him the time he made the shots of the skyline . . . and Ches pokin' all over the cabin beggin' Pat to have the pilot

set down account of Ches havin' a weak heart?"

And Ches immediately was touted into retelling his adventures on a duck hunt.

(Concluded in the following issue)

Massachusetts Tech Honors

Bausch and Lomb Executive

THE vice-president and general manager of Bausch & Lomb of Rochester, M. Herbert Eisenhart, has been elected to a five-year term on the board of the Massachusetts Institute of Technology. Mr. Eisenhart was graduated from M.I.T. in 1907, previously, in 1905 having received the degree of B.S. in Princeton. He went to Rochester in 1907 to accept a position in the chemical laboratory of Eastman.

In 1917 Mr. Eisenhart became associated with Bausch & Lomb as production manager. In 1926 he was elected assistant general manager and in 1929 vice-president and general manager.

He also is a trustee of the University of Rochester, a director of Mechanics Institute and a trustee of the Allendale School.



George Stahl, president Stahl Brothers, motion picture producers of Mexico City, now in Hollywood in quest of sound equipment

Stahl Brothers of Mexico Starting Sound Production

AFTER making silent pictures for twenty years Stahl Brothers of Mexico City is going sound. George Stahl is in Hollywood selecting equipment for his firm's plant, already having placed a large order for lighting equipment with the Cinema Studio Supply Corporation. He is accompanied in his shopping tours by his Los Angeles representative, Luis Ruiz Gomez.

Stahl Brothers were the first to build a motion picture studio in the Mexican capital. In the new set-up it is planned to begin with a schedule

of four features a year, dramas and comedy-dramas. While at the time of writing the matter of sound equipment had not been closed it was said indications pointed to the selection of RCA. The product to be made will be distributed through South and Central America as well as Mexico and in those communities in the United States where Mexican colonies will justify.

George Stahl said he expected the company would be moving full blast during August. Carlos Stahl, his brother, where possible, will direct all subjects. These will be interpreted by native casts and it is planned to recruit the production and technical staffs from Mexican sources.



Time brings changes . . . great changes . . . further mused Dobbin. . . . So here was he, in his downhill journey, serving . . . serving tiny crying voices with sustenance. . . . And there stood the old brownstone building, also still serving . . . to a grown generation . . . a generation trying to live through a noble experiment.

A shot taken from the oil deck when nearing equator, where the ocean water registered as high as 85° F. Photographer Norton was standing in water to his knees when making the exposure. The tanker shown trying submarine tactics off the Gulf of Fonseca



Cameraman on Tanker Gets Shots of Two Days' Blow in Old Pacific

TAKING advantage of two days of storm at sea, Kay Norton made exposures with his camera that are proving of great interest to his friends. The young photographer was on a six weeks' trip on the oil tanker *La Purisima*, Captain Belin. The 396-foot craft was on a special return run between Los Angeles and Panama.

The blow started when the vessel was pretty well on its way down the coast, and at times it seemed the craft was more of a submarine than what it pretended to be. The stanch ship simply met whatever came along. If the water pretty well covered what was supposed to ride the waves it seemed to make little difference to the sailors, so far as could be observed. There was nothing to indicate what the photographer was

looking upon was anything out of the ordinary.

Nevertheless the pictures he brought back look decidedly blowy to a landsman.

In the three days in Panama there was little but rain. On one occasion the visitor started to cross a street. Perfectly dry were his clothes when he began the extremely short journey, but they were soaked when he reached his goal. There was a decision to employ a taxi and get back to the boat for a change of clothing. By the time the taxi reached the pier the warm sun had entirely removed the effects of the rain.

In Panama Kay made the acquaintance of Lyle Womack, a member of the recent Byrd South Pole expedition, and a man who has experienced a most colorful career. Womack is

now owner of a distillery in Panama, a visit to which, in company with the owner, constituted one of the memories of the trip.

The traveler discovered that the possession or sale of absinthe in Panama is not illegal, one of the few countries of which this is true. He also learned by contact with the merchants that payment for goods is expected to be in gold. He had that embarrassed feeling until he was informed that any kind of United States currency is construed as gold. Then when he was given Panama money in change for American he squawked—loudly—only to subside when it was demonstrated to him the Panama coin was of equal value.

One of the things among others Kay learned on the trip is that the Southern Cross is not visible above the twentieth meridian north.

As the vessel neared the tenth meridian north, the approximate position of Panama, there came into view many schools of whales, porpoises and sharks. Likewise were many ocean turtles, ranging in size up to six and eight feet in diameter.



Rough sea off Gulf of Tehautepec, showing in foreground tanker's flying bridge, crossing of which is possible only by running between waves. More of Tehautepec and heavy seas

THEY STARTED WITH
"INKIES"
AND ENDED WITH
DAYLIGHT

●

WHEN first announced, Eastman Super-sensitive Panchromatic Negative was used chiefly with incandescent lighting. It was found, however, to be equally valuable under arcs. And now cameramen are finding it ideally suited to *daylight* shots, particularly when it is provided with the non-halation gray backing. Expert in every branch of cinematography, Eastman Super-sensitive "Pan" is an all-purpose negative, the advantages of which are felt all the way from the lot to the screen. Eastman Kodak Company. (J. E. Brulattour, Inc., Distributors, New York, Chicago, Hollywood.)

EASTMAN SUPER-SENSITIVE
PANCHROMATIC NEGATIVE (GRAY-BACKED)



From the Broadcaster

YOU know, I never eggzackly knew how many baboons was takin time out to read that baloney I calls "The Noise Ketcher!" until finally I gits to yawnin about burnin up all the tallow candles in my room about glorifyin dial twist-ers, so when I writes curtains to Roddy Giles right away everybody in this neck of the woods ups and tells me what brains I got for ketchin on and finally endin that yarn so's the International Photographer could kinda devote them pages to sumpin worthwhile instead of this baloney what gives me the belly laffs every month when I gits my copy.

In fack Lippert is been givin me loads of "bronx cheers" because I is always asittin there readin the latest issue of Roddy Giles every time he ketches me with the magazine in my mitts . . . Well, if I don't laff at it who is gonna?

Now I understan they is a drive on to remove the Sassiety Reporter's column . . . and then all youse baboons what talks in whispers when I is around kin again live normal lives and speak freely and kinda do things freely.

Well, I ain't been hit by a railroad train yet . . . or by some misplaced pineapple . . . so I guess youse guys is still gonna be my favorite heroes for awhile . . . yours for glorifyin the tripod jugglers, right or wrong; your wiggly eared, flanneled mouthed gossip broadcaster.

SIX-SIXTY-SIX

Shootin That North Turn

The taxicab drivers annual exhibition wuz a real goose pimple raiser this year . . . I means the benzine derby down at the Indianapolis Speedway . . . Now I know what happens to all them race car drivers in the winter . . . They is up here in the Windy Burg chauffering us around in skiddin cabs.

Well, sir! This year's castor erl burners kinda stepped out and sorta scorched the rubber so's the 666 lens pointers got a coupla extra yards of high-class thrills on celluloid and also a coupla extra ones what they didn't stick on the film.

The boys up at the north turn had their hands plenty full recordin the best high class spills and crashes what has ever turned up at a hunnert and ten miles per . . . One of the drivers kinda lost go of things comin around and his gasoline nag falls in love with Eddie Morrison's sound wagon.

In Focus—In Spots!

By Fred Felbinger as

The Sassiety Reporter

Well, the gas nag dives into a tail-spin at a hunnert miles per tryin to git close to Eddie's sound buggy . . . In fack, it got so close the swish of it going by parted Eddie's hair in the middle . . . and drove Noise Ketcher Gleason right out of the cab away from his dials.

David Gits Knockout

I hope if Morrison's little woman reads this she will kinder be thankful Eddie wuz so lucky and sort of be glad they didn't connect . . . Also Mrs. Morrison oughta not bawl Eddie out now when he stays downtown of a evenin with the boys.

Well, sir! And then crash number two comes up right pronto, up there at the north turn, and again them 666 sharpshooters stick to their guns.

Charlie David gits a real knockout with the six inch lens. . . . Urban Santone keeps grindin away . . . Tony Caputo figgers the new portable outfit he is got is a honey the way she sticks to him on the crashes, while Dial Twister Ralph Saunders watches the needle swing back and forth on the music of the race buggy kissin the concrete apron of the track.

Maybe its gonna be a swell thrill for some of youse asittin in a air cooled movie house lookin at them thrills, but it wusn't cool up at that north turn at the Indianapolis track.

It's all right to watch a race car crack up at that speed . . . but to be standin right in front of it twirlin a crank is another story, and it takes a lot of guts to stick glued to your outfit until it's over, especially since both you and the driver aint eggzactly gonna figger where things end up until it's all over.

We'll All Take Hats Off

Besides this aint a auto race for a movie feature film where things is framed in advance . . . this is a race where all baboons is out to win . . . so's anytime I sees a newsreel shot on the screen of a race car crackin up I takes my hat off to the cameraman behind the box . . . This year I keeps my hat off to Charlie David, Eddie Morrison, Phil Gleason, Tony Caputo, Ralph Saunders, Urban Santone and any other hombres what grinded away at that north turn.

Maybe they wuz "petrified" as one of them admits freely . . . What of it?

IN the June issue the Sassiety Reporter told of his experiences in shooting the Kentucky Derby of 1932. It was an intimate tale of the near tragedy and the rare humor that ride with a seven hours' vigil to catch a shot showing on the screen perhaps but a scant minute and a half—if the scene be recorded successfully. That "if" is big in such a situation, for there can be no retake.

In the present issue Mr. Felbinger tells of recording the Indianapolis race for the weeklies and of the hazards encountered by the Chicago cameramen and sound men at the north turn. Probably never before in the not so short history of news weeklies has there been anyone who from behind the camera so vividly has told the story of these photographers of world events. Story writers from the outside have recognized the romance of the calling, but none of them has been able second hand to capture the thrill or the authority of this first-hand writer from within the craft.

They stuck . . . Maybe some of youse guys think I is talkin just a bit too rosy about a little incident . . . But take it from one what's been up at that north turn . . . a race car crashin down on you beats a stam-pede of elephants or what have you bearin over your way.

SIX-SIXTY-SIX

Lookin In on Convention

The outfit I draws the pay check from tells me to dash out to the Chicago Stadium to cover a convention. . . . Well, you know the topical flicker button pushers is supposed to git the facks themselves, so me and the noise collector steers the ole truck out to the Stadium early in the mornin to fog a coupla cans on a convention.

Well, when we moves in I sees the joint is all dolled up in American flags and fancy pitchers of George Washington. Right away I knows maybe its gonna sorta be a special big affair because I sees a lot of other 666 button pushers setting up on the camera stands, and since they is busy shinin up lenses I don't bother them to git the lowdown on jest what it's all about and who is runnin the shindig.

I ain't been much of a hand of buttin in and askin questions, ever,

anyhow . . . Well they is a brass band playin though the only guys in the joint so far is the tripod jugglers and ushers and guys what sells stale pop and wilted hamburgers.

So I goes to work settin up the tripod and trying to level up my camera box, a stunt I aint jest exactly mastered yet . . . And I chews up a coupla heaters as the ole time flies . . . and a coupla hours later a coupla guys gits up before the mikes on a platform, but I dont pay no attention as I figgers it's only hombraes testin out the mikes . . . but I sees the other 666ers grind, but I gathers they is jest testin the equipment waitin for the crowd since I don't see no stampede for the seats.

Crowd That Didn't Come

Well, this testin business keeps up for hours, the way it seems, but I is still waitin for the people to file in so's things will start, but they jest don't come . . . and by and by the guys up at the mikes go home and the 666ers pack up for the day and I finally axes Tony Caputo "What you goin home for?"

And Tony comes back "Why, you lug! The first day's session is all over!"

"What you mean?" says I? . . . "Well, in case you don't know it, you has taken in the openin of the Republican Convention," cracks Charlie Geis.

Well, blow me down. Here wuz I out to make the Republican shindig and I always thought they had a big crowd at them affairs and raised a lot of hell, and all I sees the first day is guys go up before a mike, do a lot of talkin and say nothin, jest like these here engineers from the radio company when they is testin.

And since all the seats wuz empty I jest naturally figgered things hadnt started . . . Well, the next session looked more like things, however . . . They talked about maybe the country wuz gonna go wet agin . . . I wuz right on my toes then . . . Also all the other six-six-six historians got a workout the rest of the week.

Sam Sabath and his noise collector Graham took up a position in the corner of the stand . . . Tony Caputo and Ralph Saunders fogged can after can. . . . Charlie Geis kept swingin lenses in between cheese sandwiches . . . And in the upper tier I sees another delegation of 666 guys, Charlie David, Urban Santone, Eddie Morrison, Beeland and Buchanan.

So you know 666 had quite a few red hot delegates there . . . Well, them Republicans sure wore down our delegation the night they has their wet session . . . Paradin around with beer pales and the likes.

Dyin for Coupla Cool Ones

Then a big mess of halfhour speeches by some birds which wuz wet and more speeches by guys what claimed to be dry and about 1 a.m. they finally gits together and their drys won the match . . . Well, I got up and cheered right quick like, not because I is dry, but I had been standin up on that hot platform for hours, and I wuz dyin to git down to my favorite spot for a coupla cool

ones, and even if the country is goin dry agin I guess we ain't gonna have much trouble findin the cool ones anyways.

Well, the convention lasted three days, but when the Republicans got tired of talkin they finally gives up and goes, but my 666 pals wuz still there and we still had plenty cans raw stock left, so we won over the Republicans. Most of the boys now agree on our platform which is "Longer platforms for the newsreels at political conventions so's we kin put cots on em beside our equipment so we kin rest on the long winded speeches."

I attach herewith a pix of the Republican platform we had.

SIX-SIXTY-SIX

Uncovering Hollywood

And talkin about conventions I understand they wuz a national convention down at Columbus what wuz a convention. The IA one, I means . . . Had a big bunch of celluloid artists there . . . Charlie David, Billie Strafford and Gene Cour went down from Chi.

And I met a bunch of guys from the West Coast that went thataways, too . . . One of my secret snoopers digged up the followin highlites for me.

The film foggers ran nightly caucuses and they had for sergeant at arms a good lookin guy what dint use herpicide in time. His name wuz Roy Klaffki and he sure wuz busy openin and closin doors. Then they had a chairman at these caucuses called Alvin Wyckoff. He was busy collectin a lot of literature, but it hadda have a Union label on it.

Then there wuz a guy called

Mickey Whalen, but he dashed around madly askin fellows whether he should give medals away . . . I don't know what kind of medal and for what, but there wuz a bird by name of Drawback Auerbach he wuz lookin for and when he saw him Mickey yelled right quick like to the others: "Should I give him the medal?"

I saw two quiet guys called Paul Perry and Rolly Nichols . . . Then there wuz a Leica expert by name Jack Rose. He shot snaps standin up, lyin down, inside, outside . . . Jest a mailman takin a walk on his day off.

Now then Chicago delegates, David, Strafford, Cour . . . Well, I lives too close to 'em, so maybe you better ax them West Coast boys how they behaved.

Publicity Films to Produce

Advertising Sound Pictures

PUBLICITY Films, Ltd., subsidiary of the London Press Exchange, largest advertising agency in Great Britain, has been granted a sound recording license by RCA Photophone and will produce sponsored advertising pictures for leading manufacturers of English products. Publicity has operated studios at Wimbledon, near London, for the production of silent pictures for ten years, and at present has contracts with more than 2,000 theatres.

In addition to producing advertising subjects, Publicity Films will record industrial pictures for exhibition to sales organizations and in non-theatrical institutions, for the reproduction of which RCA Victor 35mm. and 16mm. portable apparatus will be employed.



Six-Sixty-Six tripod jugglers on their camera platform at the Republican national convention in the Chicago Stadium. Photo courtesy Chicago Daily News Universal Newsreel

First Instance in New Era Where Steamship Plans Called For Sound

STEAMSHIP sound system installations have been made before and have even traveled around the world; but the Western Electric installation on the new Furness liner Monarch of Bermuda attains distinction for two specific reasons.

One is that talking pictures on this latest greyhound of the Furness fleet were provided for, for the first time in shipbuilding history, as part of the original design even before the building of the ship was started.

The second is that the plans of the installation included special safeguards against obstacles to perfect reproduction that might be raised by stormy weather.

The fact that it was possible to plan for the installation before construction is hailed by Electrical Research Products' engineers as a tribute to the cooperation between their New York and London offices, inasmuch as the Monarch of Bermuda followed Furness precedent in having been built in England.

When the ship arrived in New York prior to its maiden voyage to Bermuda the installation of the wiring, the drilling and tapping of the decks and bulkheads and the placing of screws had been planned ahead with

such foresight and executed with such precision that the actual installation of the equipment in New York proved to be relatively a simple matter.

The theatre is on the sun deck. In daytime it is a luxurious lounge room. The screen is concealed by draperies, the horns are shut off from sight and the projection room, on the balcony level overlooking the hall, is invisible by reason of a beautiful fan shaped mirror which conceals even the projection ports.

Capacity 600

When shows are given this picture changes. The curtains part, the fan shaped mirror is telescoped to clear the path of the projection to the screen and, as the lights dim, the picture is flashed on. Approximately 600 persons are provided for in the seating capacity of the room.

For stormy weather special precautions have been taken. The horn in back of the screen is lashed to flush fittings on the stage. It is furthermore mounted on a cradle with special free rolling casters so that, should a stage performance ever be held there, it can be moved out of the way simply by opening up the cyclorama, constructed in sections and riding on rollers in a groove in the stage.



Richard J. Green, former secretary-treasurer of the International Alliance of Theatrical Stage Employees, is in harness again. At the recent international convention in Columbus President William Elliott named him to be special representative for the IA crafts in the West Coast studios. The new representative knows his studio crafts and he knows his pictures. Why not? He had been on the grease paint end in the old days before he was business agent of Local 2.

You Are The Judge!

CONSOLIDATED stands alone
in the field as a Leader in
Quality, Dependable Service
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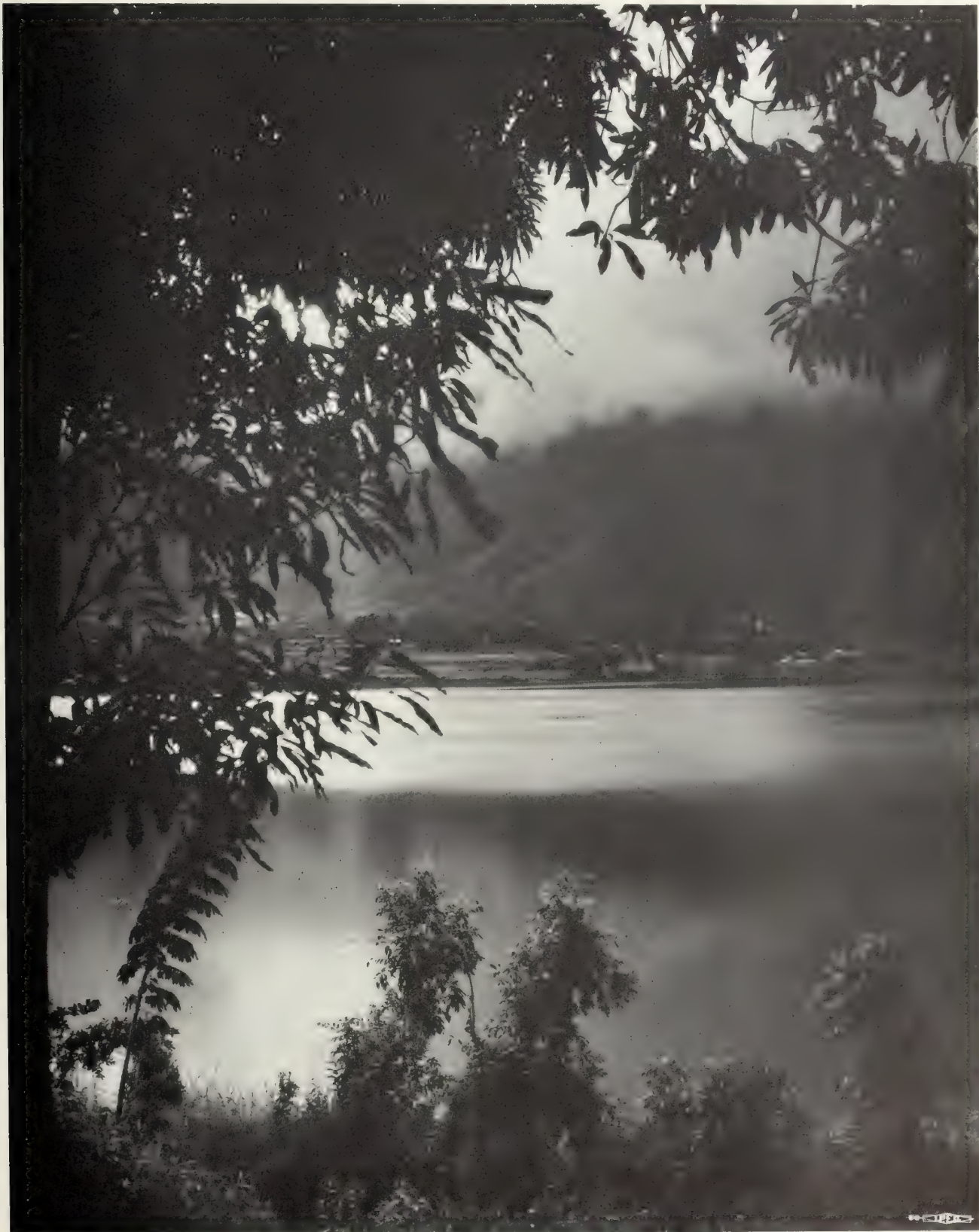
CONSOLIDATED FILM INDUSTRIES, INC.

NEW YORK

HOLLYWOOD



Cream o' th' Stills



A striking shot in Hawaii from the camera of Robert W. Coburn



Cream o' th' Stills



*Alexander P. Kahle
brings to us a
view of the famous
Waikiki beach
and the
formidable
Diamond Head
in this typical
Honolulu background*



*Elmer Fryer
here catches a
shot that will
deeply appeal
to all followers of
Isaak Walton.
The idyllic spot
is Franklin Lake,
near Beverly Hills*



Cream o' th' Stills



*Photographed from
the steps of
Pebble Lodge on
Seventeen Mile
Drive in California's
Monterey County
by W. J. Van Rossem*



*Here is
Fisherman's Paradise
as seen by
Emmett Schoenbaum
near Silver Lake
in the High Sierras,
with quaking asps
at the left
contributing to the
beauty of the scene.*



Cream o' th' Stills



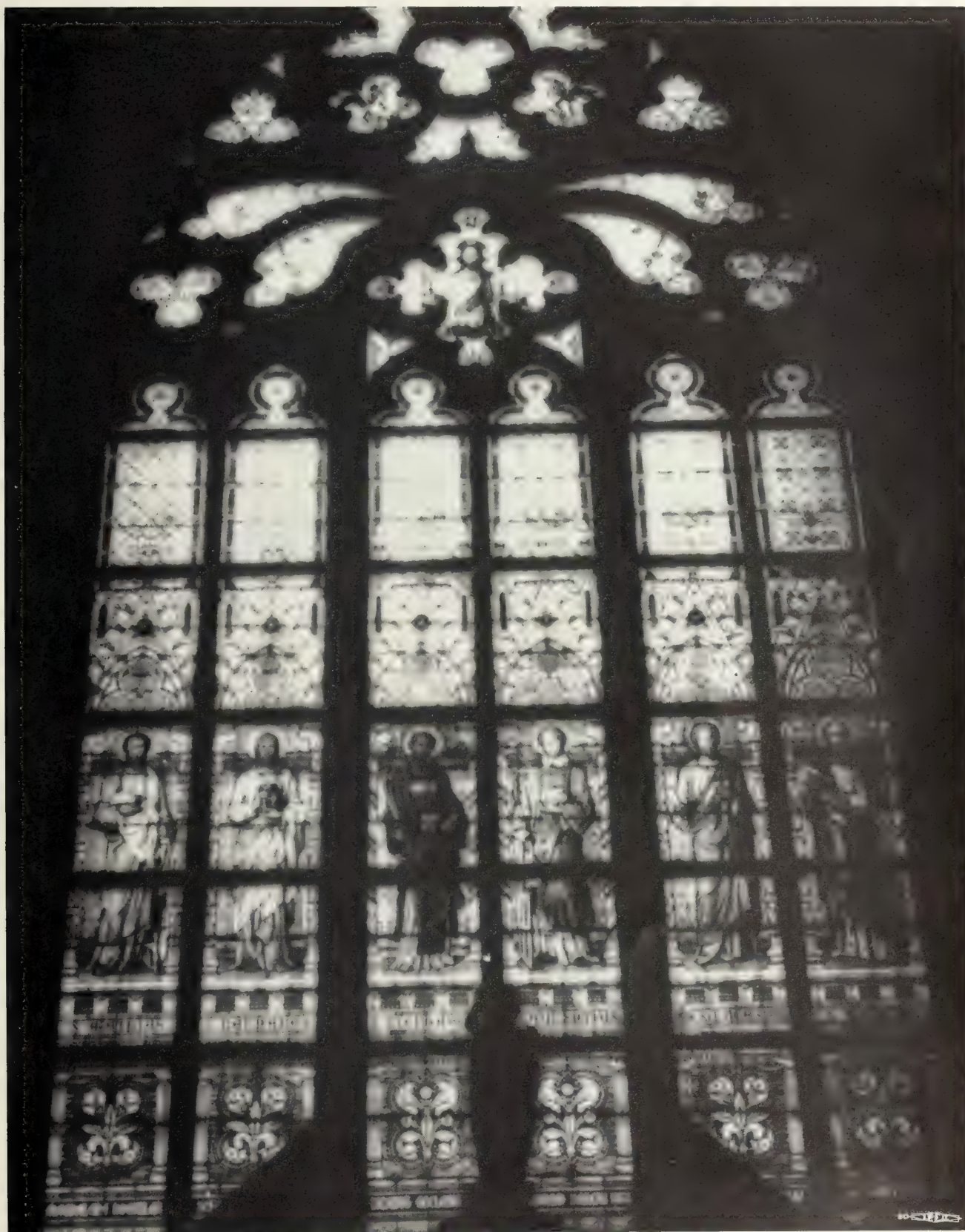
*Columns at Entrance
of St. Peter's,
Rome, Italy*

*How many feet now silent
Have trod this ancient way—
How many hearts are stilled
That here were moved to pray?*

*Photos by
Henry Freulich
Verses by
Berenice M. Conner.*



Cream o' th' Stills



*Window in
Cathedral,
Florence, Italy*

*Or wrapt in meditation
Have lifted reverent eyes—
Where the golden sunlight hallows
The merciful and the wise.*

*Photos by
Henry Freulich
Verses by
Berenice M. Conner.*



Cream o' th' Stills



*Robert W. Coburn
on a stage of
Radio Pictures
catches an unusual
shadowgraph of
cameraman and
director
getting set
for a scene*



*Here is another
shot out of
the ordinary.
Cliff Kling caught
it in Fox's filming
of "Rebecca of
Sunnybrook Farm"
with camera and
sound crew working
on hand car*



Cream o' th' Stills



*Showing us the softer
side of production
work—that of
interiors amid
conveniences.
Clarence Hewitt
photographs this
shot of crew and
principals in
M-G-M's
"Son of India"*



*Here is the
other side of the
shield as it is
brought to us by
Adolph L. Schaefer
from the top of
a moving logging
train in Pathe's
"Bad Timber"*



Cream o' th' Stills



Ray Jones photographs Lois Wilson with her polo pony Red—a picture worthy of study

Amateur Department

Popularity European Type Camera Leads Eastman to Begin Importing

THE growing American interest in cameras of the European type—cameras in which versatility tends to be given more importance than simplicity—has led the Eastman Kodak Company to begin importing Continental Kodaks from its plant at Stuttgart, Germany. The Dr. Nagel Works, as the Stuttgart factory is called, has previously made cameras principally for use in Europe.

Dr. August Nagel, director of the Eastman Kodak Company's camera works bearing his name, is known as one of Europe's leading designers. The Nagel cameras have had a great success in Europe. Their introduction to American photographers brings a Continental-type camera with the backing of an American firm secure in its record of supplying satisfactory photographic equipment.

Meeting the desires of many "advanced amateurs" in America, the Continental Kodaks will supplement the Kodaks and other Eastman cameras already on the United States market in making a well rounded line for all photographic needs.

Because the imported Kodaks can use Kodak Film—in roll or film pack, depending on the camera model—they share with the simpler American-

made cameras the advantage that the required photographic materials are accessible all over the country.

Five Continental Kodak models are being imported and will go on sale in the near future. They are the Kodak Pupille, Kodak Recomar 18, the Kodak Recomar 33, the Kodak Ranca, and the Kodak Vollenda.

The Pupille (anglicized, in pronunciation, as pew-pill-la)—with its name derived from the pupil of the eye—is an extremely compact instrument with an f. 2 lens. The overall dimensions of this camera are 3¾ by 2½ by 2 inches and its weight is 14 ounces. In operation it is held close to the eye, recording what the eye sees.

Direct-View Finder

The Pupille can be focused to take pictures at distances as short as 2½ feet. A detachable periscopic range finder that comes with the camera determines distances. The speed of the lens, five times as fast as an f. 4.5 anastigmat, makes the photographer practically independent of the light conditions.

Supporting the lens of the Pupille is a Compur shutter, with a range of speeds from 1 second to 1/300, in ad-

dition to bulb and time. A revolving scale built into the camera shows the depth of focus obtaining at any focused distance with the various diaphragm openings. For instance, with the camera focused at 13 feet and the diaphragm open at f. 5.6, the indicator would show everything farther than 10 feet and nearer than 20 feet from the camera to be in focus.

Have Detachable Release

The direct-view finder is self erecting. The lens is brought into picture-taking position by a precision spiral mount, controlled by a lever. When the range finder is in position, its eye-piece is just beside the view-finder, noticeably convenient for use in obtaining the distance reading necessary for close-up photography with wide diaphragm openings. A detachable cable release will be supplied with the five Continental Kodaks.

The capacity of the Pupille is 16 exposures, 13/16 by 1 9/16 inches, on "vest pocket" (Number 127) roll film. Of course either Verichrome or regular film can be used. Because of the highly corrected lens and the precision focusing of the Pupille, the negatives can be enlarged with extraordinary results.

Will Give Choice

The two Kodak Recomar models, differing only in size, will be imported for the benefit of photographers who wish to use film packs or plates or cut film and thus to gain access to the variety of color-sensitive and speed emulsions available in those forms.

The Ranca provides an f. 4.5 anastigmat lens in size and weight the Ranca is almost identical with the Pupille. Picture size is the same, with sixteen images recorded on the ordinary eight exposure roll of "vest pocket" film.

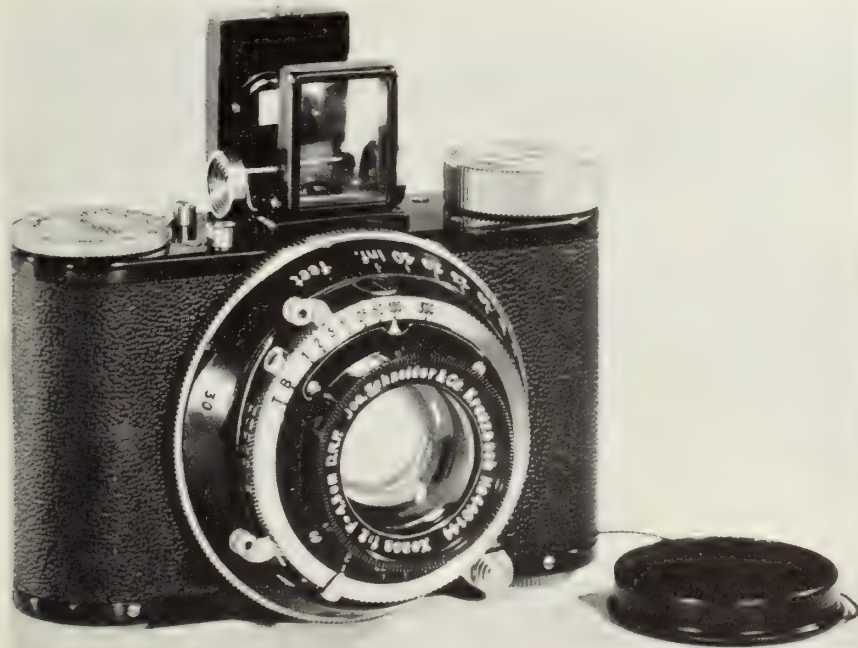
The Vollenda is slightly larger (3 inches by 4½ by 1¼) than the Ranca in dimensions, but its picture size is the same. The anastigmat lens equipping the Vollenda is an f. 3.5.

Organize to Show 16mm.

Films in Rural Germany

A COMPANY styled German Nar-row Gauge Film Service recently has been established for the purpose of showing 16mm. films in small towns and villages that are not canvassed by road shows.

Operators stationed all over the country will visit twelve villages in their district successively at fortnightly intervals by means of a motorcycle and will show full length programs, corresponding to 10,000 feet of standard sized film. In such places where there is a school it is intended also to show cultural and educational films at low admission.



Kodak Pupille, F2 lens, with direct view finder

Sound on 16mm. Film Demonstrated with Success at Engineers' Forum

SIXTEEN millimeter sound on film now has advanced in quality to that point where it may be said to be as good compared with 35 mm. sound on film as is the photography of 16mm. in comparison with the 35mm. from which it has been reduced. This is the impression brought away from the recent spring session of the Society of Motion Picture Engineers at Washington by Elmer Richardson of Hollywood.

As to the general situation it seemed to be agreed among the members attending the convention that progression in the engineering activities of the industry had reached a point where research could more generally be devoted to the perfection of what previously had been considered as the lesser details, but the importance of which never had been for a moment overlooked.

In the 16mm. field three firms submitted examples and gave demonstrations of their advance. Erpi showed what it had accomplished with disk recording and also reproduction. RCA Photophone and the United Research Corporation showed what they had achieved with sound on film.

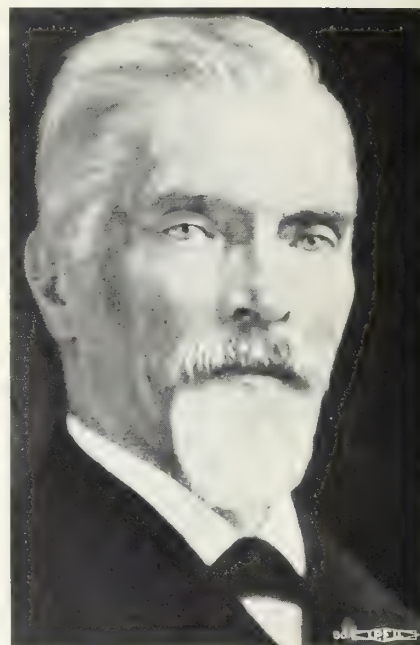
The demonstration of each was regarded as creditable. It was considered by the members as thoroughly justifying its adoption commercially,

and while sound has not been thoroughly developed on 16mm. film nevertheless it had reached such a stage it undoubtedly would be well received by the public interested in its use in the home and school. The non-inflammable nature of 16mm. will continue to be one of its strongest talking points.

Mr. Richardson was gone from the factory of Mole-Richardson six weeks. Accompanied by his fifteen-year-old son he left the train at Chicago and purchased an automobile. From that point on the rails were out. The two visited Cincinnati, Richmond, Washington, Philadelphia, Camden, where several days were spent as also was the case in New York.

From there the Hollywoodians toured to Lynn, Mass., where General Electric has a huge plant. Here ye ed. picked up his ears at the name of his old home town, and they stayed up as the manufacturer talked of visiting the near-by Marblehead, that seaport with its arms wide open to a northeaster—and how one of these can blow.

Visits later were made to Pittsburg and Williamstown, Mass., and then to New Jersey to the Westinghouse Lamp Works and to Cleveland to the General Electric plant. The speedometer registered 6600 miles when the two reached Hollywood.



Captain Henry Lomb

Ufa-Palast, Coblenz, 955. The last-named was only opened in the fall of 1931.

Real Writer Frames Story Related by Real Comedian

By Arthur Brisbane in Hearst Newspapers

DEMOCRATS, in their love for each other, recall a story that Mr. Edward Cantor, young actor, has told to Horace Lorimer, young editor.

Mr. Cantor took Mrs. Cantor to see Clark Gable and, says Cantor, when Gable took Joan Crawford in his arms:

"My wife, who watched the picture closely, said 'Phooey.' A few minutes later, at another passionate scene, she said 'Phooey' again.

"Well, I thought, here at last is a woman who sees nothing in Gable. Toward the end of the picture, when I heard her say 'Phooey' a third time, I turned to the star's defense.

"'Ida,' I protested, 'that's Clark Gable. Why do you say 'Phooey'?"

"She snapped back: 'Keep quiet. I was thinking of you.'"

German Stages Decrease

The number of legitimate theatres in Germany is continually on the decrease, for which the German Theatre Association not only makes the general economic depression but also the advent of sound film responsible.

Whereas in 1928-9 there were 166 state and municipal theatres, in addition to 77 privately owned legitimate houses, corresponding figures as of December 31, 1931, were 155 and 54 respectively.

Combine to Cut Costs

Nordisk Tonefilm of Copenhagen, Camera-Film of Oslo and Ek-Film of Stockholm have pooled their interests for the purpose of joint production and distribution, with a view to a reduction of operating expenses.

Rochester Erects Memorial Shaft in Honor of Captain Henry Lomb

ALMOST twenty-four years after the death of Captain Henry Lomb, at the age of eighty years, tribute was paid to his memory on Memorial Day by military and civic organizations of Rochester, N. Y., assembled to dedicate a monument erected in his honor.

Built by gifts of the Bausch and Lomb families, Mayor Charles S. Owen in behalf of the city accepted the royal shaft of black Minnesota granite rising forty-eight feet above its many-sided base of pink granite which will perpetuate in a symbol of beauty the lasting influence and inspiration of Captain Lomb's life on his community.

A monument of inestimable value which he instituted and which occupies a city block is Mechanics Institute, dedicated to the technical and practical training of Rochester's children, youth and adults in the useful arts and sciences.

As an industrial leader Henry Lomb together with John J. Bausch founded the Bausch & Lomb Optical Works in 1853. As a patriot he served in the Thirteenth Regiment of New York State Volunteers in the Civil

War, during which service he was promoted to captain.

His private philanthropies and public benefactions in health, educational and general cultural pursuits brought him the gratitude of thousands during his lifetime with increasing numbers each year receiving the benefits of his foresight and planning for them.

F. Trubee Davison, assistant secretary of war for aviation, came from Washington as a mark of respect from the federal government to give the speech of dedication and assist in the Memorial Day observance. As a citizen no finer tribute could be paid another than Mayor Owen's statement:

"Rochester is a finer city and better place to live because of Captain Henry Lomb."

Ufa Closing Houses

The trade press in Germany now reports that Ufa has decided to close the following provincial houses:

U. T. Ton-Halle, Bochum, seating 898; U. T. Tauentzien Palast, Breslau, 888; Ufa-Palast, Oberhausen, 808;

Roy Wilson, Motion Picture Pilot

Famed for Daring, Dies in Crash

THE members of the Associated Motion Picture Pilots greatly suffer the loss of one of the most beloved and colorful of their group. Roy Wilson, an expert stunt pilot with years of motion picture flying to his credit, died in the line of duty following a crash on the desert near Victorville.

He was executing a tailspin close to the ground in a shot for the Columbia Pictures Corporation in a Sino-Japanese production, now in the making. The deceiving white sand of the desert and the light, hot air, combined with the fact that his motor failed to respond instantly when given the gun, undoubtedly caused the tragedy.

Roy Wilson will be greatly mourned not only by the members of the Associated Motion Picture Pilots, where he held important positions on both the executive and examining boards, but throughout the entire motion picture industry and by his many friends and admirers in California.

He also will be missed at the coming International Air Races to be held in Cleveland this summer, where he had a contract for a week of exhibition stunting. This contract had

been extended to him after the many honors won at the recent Omaha air races.

Roy had an unusual lively and possessive character. He was particularly gifted with a splendid sense of humor and it always was a pleasure to be with him at work or play, in tough times or prosperous ones, in the sunshine or when the days were gloomy.

Though no longer with his friends in the exact sense, he is with them by reason of the fact that they will never forget him and will hold his memory affectionately in their hearts.

Between shots, when the Pilots are waiting to do their stunts, they will sit on their heels and swap stories of the humorous things that "Baldy," as Roy affectionately was known to them, used to do and say. F. L. B.



Roy Wilson

British Building Society to Erect Small Town Houses

IN London a company has been registered under the title of British Cinema Building Society which contemplates the erection of cinemas in towns with more than 15,000 inhabitants. By mass-production methods it is intended to build and equip

the cinemas with a seatage of 800 at a cost of \$60,000, which can be purchased on the building society principle of annual payments of \$5,000 a year.

It is stated 150 prospective exhibitors already have applied for sites and that the first six cinemas built under the new plan will be opened in November next.

EYEMO..the 35mm hand camera for field work of all kinds



The Bell & Howell Eyemo 71-C, 35 mm. Seven speeds. Three-lens turret head. Speed conversion dial. Built-in hand crank as well as spring motor drive. Price \$450 and up. Electric motor and 400-foot magazine extra. Prices upon request.

When news reel men, explorers, scientific expeditions, or topical film producers take 35 mm. film in the field for sound to be "dubbed in" later, the Bell & Howell Eyemo is the hand camera to use. The new electric motor drive gives the even 24-frames-a-second speed so important when sound is to be added, and maintains this speed, if desired, without interruption through an entire loading of film.

When the work demands more than the ordinary 100-foot film roll, the Eyemo is the camera. For the motor driven Eyemo can be fitted with a 400-foot magazine.

Studios abroad, producing film to which sound is to be added, also are finding Eyemo an indispensable part of their equipment.

With Cooke lenses . . . the lenses preferred by professional photographers everywhere and exclusively supplied for movie cameras by Bell & Howell . . . fitted on its three lens turret head; with its easy portability, convenience, simplicity, and flexibility of operations; Eyemo sets a new standard of professional quality in 35 mm. hand cameras. Write for full particulars.

BELL & HOWELL

Bell & Howell Co., 1849 Larchmont Ave., Chicago; 11 West 42nd St., New York; 716 North La Brea Ave., Hollywood; 320 Regent St., London; (B & H Ltd.)

Looking In on Just a Few New Ones

THUNDER BELOW

First cameraman, Charles Lang; operative cameramen, Robert Pittack, Guy Bennett; assistants, Clifford Shirpser, Thomas Morris; stills, Bert Longworth; sound, J. A. Goodrich.

REALLY an interesting and to many an absorbing story is Paramount's "Thunder Below," adapted from the novel of Thomas Rourke by Josephine Lovett and Sidney Buchman and directed by Richard Wallace. It's a triangle in the



Charles Lang

semi-tropics, with Tallulah Bankhead as Susan tied to Wait, played by Charles Bickford, and in love with Ken, played by Paul Lukas.

The tale leans heavily on the feminine viewpoint, and for that reason it is likely that while it is possible and even probable the thinking out loud done by Susan will be fiercely subscribed to by women equally as frank nevertheless it will be of real interest to men generally on account of its revelatory character.

The theme is of a woman who feels deeply and loves strongly—not her husband of nine years. Rather is it the best friend of that husband, to her reluctant lover declaring it better for one to be sacrificed than for two. Susan does her best to change her attitude following the descent of blindness upon her unmated mate, fighting to do the conventional thing and to put out of her mind thoughts of the man she loves.

Herein lies the conflict of the story, laid in your lap by such convincing players as Bankhead, Lukas and Bickford. From its beginning right to its tragic and smashing finish the force of that conflict holds its grip on the beholder.

And incidentally if the layman never has heard of a zoom lens he will have at least a smattering of its significance when he experiences the sensation of looking upon a rocky shore from a height—of seeing a woman topple and then in a terrifying flash see those rocks magnify through the eyes of the falling person.

While Paramount for several years has employed what is known as a zoom lens in horizontal work, this is the first time it has used it in perpendicular shooting. So far as the camera department of the company is aware the shot of the presumably falling Susan or rather of what she sees as she falls is the first time the possibilities of the zoom lens have been applied to that new realm of optics. There have been many instances heretofore of a camera being brought from a medium to a close-up

By GEORGE BLAISDELL

shot presumably by a perambulator but actually through the medium of a zoom lens placed in a stationary camera.

The present instance is probably the first time a recognized device has been employed to portray optically the ground objects seen through the eyes of a falling person. We shall see much use of the idea made in the days to come, but not again will it have exactly the shock that accompanied the first experience.

BACHELOR'S AFFAIRS

First cameraman, Norbert Brodine; operative cameraman, Joseph Valentine; assistants, John Van Wormer, Jack Greenhalgh; stills, Anthony Ugrin; sound, Alfred Burzlin.

GENERAL hand-clapping at the close of a studio preview—meaning on a studio lot and not at a public theatre without the lot—is not the usual thing. That is what happened when the curtains were



Norbert Brodine

drawn at the Fox No. 1 projection room on "Bachelor's Affairs," most wisely and even happily retitled from James Forbes' play "Precious." Barry Connors and Philip Klein adapted and Alfred Werker directed. Incidentally, some or all of these named did an excellent job. This is not a sanctimonious or even ordinarily serious treatment of the marriage relation, not in its entirety in any event. But it is an amusing and quite harmless tale of undoing the well laid plans of a charming and most ingenious but bankrupt gold-digger who seeks through the instrumentality of a young and exceedingly vivacious sister to plant herself in a tub of butter for the remainder of her natural days.

Adolphe Menjou is the well-to-do man who is hooked, Mina Gombell is the ambitious and scheming sister, Joan Marsh is the bride, Allan Dinehart is the partner whose cleverness smashes wide apart the illy mated pair, Irene Purcell is the woman who really loves the bridegroom, and Arthur Pierson is the young architect who through the machinations of the conspirator continually is thrown into the company of the bride, with the inevitable happening.

The general result rates high in the quality of its various departments—in its treatment, in its lines, in its interpretation both individually and in the mass, and in direction. It is hardly fair to particularize, but Dinehart did much in what really proved to be fast company. Then there were Herbert Mundin doing much with his

lesser opportunities as butler and Don Alvarado in a bit as genuinely funny as always.

If you are seeking entertainment with an abundance of fun and a scarcity of gravity "Bachelor's Affairs" is it.

WHAT PRICE HOLLYWOOD

First cameraman, Charles Rosher; operative cameraman, Frank Redman; assistants, Cecil Cooney, William Clothier; stills, John Miehle; sound, George Ellis.

NUMBERLESS picturegoers are going to revise their estimate of Constance Bennett when they sit in on R-K-O's "What Price Hollywood." To her partisans her work in that absorbing drama will be quoted in confirmation of their claim that she "belongs." To the ranks of these will be added what must be much more than a negligible percentage those who heretofore have been unable to experience any enthusiasm over her screen personality.

For to one reviewer at least the player is something different from what he previously has conceived her. Mary Evans, the waitress who capitalizes a break in pictures she engineers through the medium of an over-stimulated director, is in spirit a thoroughly human specimen of femininity, a square shooter who deserts not in his adversity the man who gave her the opening to fame and fortune, who sticks to him when she knows her entirely platonic friendship is certain to be misconstrued to her disadvantage by the press of the world.

Another characterization sharing honors with that of Bennett is Lowell Sherman's portrayal of the successful director who through drink slips down the hill to the mire at the bottom. Beyond question it is entitled to serious consideration by the Academy and its members as a candidate for the award for the best acting of the year. Just stick a pin in that exceedingly large and what at any time, in view of the many examples of fine acting in any year, is a bold statement.

There is one other player at least who during the past month has given us an outstanding example of acting. It is true the player who is fortunate enough to register in an unusual part has an advantage when the release of the subject falls near the time for the judges to make awards. Those more remote are under a corresponding disadvantage.

Gregory Ratoff scores heavily as the Jewish producer. To many who will see this picture the part in its opening lines may be classified as a caricature, but very shortly it will be realized it is being played straight. Those who constructed the tale avoided showing the producers as other than a benevolent employer, a family man as it developed at the end of the story, and one who never at any time sought to take advantage

of his admitted opportunities. In other words the type selected was that of the best and not the worst.

Neil Hamilton completes the quartet on the members of which is centered practically the entire interest of the story. It is a single-track tale, and the four named fulfill in high degree the large opportunities laid in their individual laps.

The picture is based on a story from the hand of Adela Rogers St. Johns, a woman who knows her Hollywood as well as possessing the writing ability vividly to describe it. The adaptation was by Gene Fowler and Rowland Brown and the screen play by Jane Murn and Ben Markson. George Cukor directed.

As to these who laid the plans and built the structure it may be pointed out that not always do too many cooks spoil the broth—not at least where each succeeding poohbah of the moment possesses the insight to detect quality and the breadth and courage to let it ride undefiled. Many have there been of lesser mold who always have been guided by the conviction that to leave unmangled the work of another inevitably and inescapably put upon themselves the stamp of inferiority.

WEEK ENDS ONLY

First cameraman, Hal Mohr; operative cameraman, William Skall; assistants, Edward Collins, Robert Surtees; stills, Joe List; sound, Eugene Grossman.

SOMEWHAT fragile in theme, nevertheless through stepping up in factors of production—in direction, photography and acting among others—Fox's "Week Ends Only" makes good entertainment. Helping

toward that end is a short cast of principals—Joan Bennett as the wealthy girl impoverished through a stock slump, Ben Lyon as a portrait painter without customers, John Halliday as a man about town attracted by the heroine, and Halliwell Hobbes as the family butler who opens a high-class speakeasy when his employer goes broke.

The tale in principle is not notable for novelty, yet the picture will stand up satisfactorily among those persons not overfed with screen fare. It is of course regrettable but it is bound to be true that those who describe to others just what it is in their opinion makes the clock tick must in the course of their work look upon many clocks—or pictures as the case may be. And jaded and not altogether reliable viewpoints often follow looking upon too many pictures.

Joan Bennett's part of Venetia is interesting as showing how one wealthy girl left penniless finds an opportunity to earn a living in spite of the fact she lacks the more ordinary bread-winning qualifications. As hostess in a night club—owned inci-

dentally by the former family butler—she has a chance to capitalize her ability to play a piano and to mingle on equality with those who have had advantages in an educational and worldly way.

There is a mild and entirely harmless triangle, one wherein the loser of the two men goes out of the picture with the good will and the sympathy of the house.

Alan Crosland directs William Connelman's adaptation of Warner Fabian's novel.

LETTY LYNTON

First cameraman, Oliver Marsh; operative cameraman, Edward Fitzgerald; assistants, Kyme Mead, Samuel Cohen; stills, Sam Manatt; sound, Anstruther Macdonald.

THERE might have been a "For Women Only" sign on the door of the big house where M-G-M's "Letty Lynton" was billed as the screen attraction the afternoon we looked in on it. Sitting as one of the few of the male persuasion among an audience of close to two thousand women was an experience—especially when the house was so thoroughly in sympathy with the leading characters of the story and so enthusiastic over the picture as a drama and as an entertainment.

Here we see Crawford at her best, and that is saying much more than something. We see her in a love story, a human one; one where the woman by the man she comes to love is regarded as one who had a right to have been a human being before he met her. When the skeleton in her closet is rattled he stands by and with her.

It is a tale made to order for a woman, as was shown that mid-June afternoon on Hollywood Boulevard. For here is another woman who has done what she wanted to do when she wanted to, has done it as a woman might say with the freedom more or less exclusively claimed by the male person from the beginning of time. Then into her lap falls a non-philanderer who clings to her when things look the blackest. He is wealthy and equally attractive and sincere. What more could a woman want—or desire if you will?

It's an ideal cast, this group of Montgomery and Crawford, with Louise Closser Hale as the faithful maid, with May Robson as the mother who has lost more than patience in the unconventional daughter, with Lewis Stone for a magnificent bit as district attorney who takes a chance and pretends to believe falsehoods when he sees they may prevail with a jury, and with Nils Asther as a fiery South American who is called upon not once but several times to knock to the floor the woman who is leaving him.

Tragedy comes when the fire-eating suitor from the South drinks poison brewed by the heroine for her own defense, brewed with suicidal but never with murderous intent. So when in the office of the district attorney perjury is committed by the mother, the maid and the lover of the heroine a sympathetic audience unnecessarily is revolted. Unquestionably the false-

hoods were in a good cause and even in the broader interests of justice, but nevertheless they were lies that could not be palliated by the slim excuse of mental laziness on the part of the story's sponsors. They could have been avoided by the exercise of a bit of ingenuity and what is worse they leave a bad taste in the mouths of those who have looked upon a most moving story.

Clarence Brown directs from John Meehan's adaptation of Marie B. Lowndes' novel.

STREET OF WOMEN

First cameraman, Ernest Haller; operative cameraman, William Schurr; assistant, Ellsworth Fredericks; stills, Mac Julian.

THAT'S a far-fetched and most misleading title, that "Street of Women" of First National. While it may attract those who like Polonious in the terse phrasing of Hamlet must have a tale of boudoir



Ernest Haller

they sleep its obvious significance unquestionably will shunt away many family heads who feel a certain sense of responsibility when selecting screen entertainment.

And really it is all a shame, too. The significance of the title rests in the suggestion outlined in the dialogue that behind every big building is a woman as the inspiration. That's just a bit of froth, of course, dragged in by the heels in a plain attempt to make the text fit the head.

It really is a shame because "Street of Women" is a charming production. More than that, no strain on the integrity of the reviewer is involved if it be classified as a corking production.

The almost inevitable triangle here becomes a foursome or a quartette—yes, even a sextette when into consideration is taken the exceedingly interesting love experiences of the second generation.

Kay Francis is Natalie, the successful business woman loved by the married Larry, played by Alan Dinehart. Roland Young is Link, the sincere friend of Natalie and Larry also. Marjorie Gateson is the unemotional wife of Larry, a woman keen on social obligations and looking upon her husband as an escort first and as a business man last and least.

The love story of Natalie and Larry is introduced when of three years' standing as the former tells the latter that because of the return from school in Paris of her young brother the friendship must come to a close. The situation is complicated by the discovery that Doris, the daughter of Larry, is in love with Clarke, the brother of Natalie, and that both represent the friendship.

There's a set-up with large possibilities. And notably are they accept-



Hal Mohr

ed and demonstrated in this novel by Polan Banks adapted by Mary McCall junior and Charles Kenyon and Brown Holmes and under the direction of Archie Mayo. There's a real literary flavor to the lines.

This Dinehart man is impressive. Seen twice in twenty-four hours, he certainly grows powerfully. In a serious role he is even better than he was in comedy. Easily he will rank as one of the major screen accessions of recent months.

THE ARM OF THE LAW

First cameraman, Faxon M. Dean; operative cameraman, Ira Hoke; assistants, Guy Newhard, Kay Norton; stills, Arthur Marion; sound, Homer C. Ellmaker.

THE full house at the big and popular priced Fairfax preview of Monogram's "The Arm of the Law" displayed what seemed to be genuine enthusiasm at times. This is mentioned inasmuch as it somewhat exceeded that experienced by this particular reviewer. And after all and always it is what the house thinks and not what is thought by any individual.

To be sure there was an excellent cast picked to interpret this Leon Lee adaptation of Arthur Hoerl's novel. Louis King directed it.

One of the best things in the production was the characterization of a newspaper reporter by Rex Bell. For the tale had a newspaper slant as well as an underworld slant and a police angle, of course. That is inescapable by reason of there being a couple of murders, both off stage be it said for the benefit of any censorially inclined.

Lina Basquette rated quite heavily in the seniority of the cast, although her earlier work was marred by inequality in the reproduction of the dialogue. This was especially true where she had occasion to step behind a screen to change her garb.

Marceline Day acceptably filled a minor part. Robert Emmet O'Connor had considerable to say as a captain of police compelled to read lines that painted him more as a sap than a first-class cop.

Robert Frazer and Dorothy Revier gave excellent accounts of themselves in melodramatic roles.

THE TENDERFOOT

First cameraman, Gregg Toland; operative cameraman, Richard Towers; assistant, Perry Finnerman; stills, Charles Scott Welborn; sound, Oliver Garretson.

IN First National's "The Tenderfoot" there is an engaging twist to the familiar theme of the cowman come to the big town with a bundle of money and enthusiasm and a lack of knowledge of the waiting pitfalls in the guise of crafty men. Joe Brown portrays the ranch raised Texan as a good-humored person slow to wrath but who nevertheless under heavy strain may lose his temper. And a couple of times just that happens with highly interesting and thrilling results.

The part is played boisterously as well as broadly, although the caricaturing of the man from the range is held in just enough restraint to es-

cape the line of burlesque. The picture is successful from an entertainment point of view in what really is a difficult field—that of the disciple of the open spaces dropped into the city.

It was followed, in one instance noted by this reviewer, with lively interest and quite a number of chuckles by a female person who often gazes upon 100 per cent westerns with a bored look and through half-closed eyes. And straws have been known to indicate the direction of the wind.

While the cast sheet shows over a score of players the interest centers really on a half dozen. Besides the featured player there are Lew Cody as an unscrupulous producer, Ginger Rogers as his employe who quickly shifts her status from an accomplice when she falls in love with the Texan, and Vivian Oakland as the actress who tires of being stalled and walks out of the cast.

Then there is Spencer Charters as Oscar, the head waiter who joins the Texan as a producer. Charters scores a genuine hit when he listens to the story of the play eloquently told by the Texan. So enthralled is he that he takes his house with him—and puts his bankroll at the disposal of the Texan.

Back of the production is a rather varied paternity. It is based on a story by Richard Carle and on George S. Kaufman's play of "The Butter and Egg Man." It is adapted by Earl Baldwin. Monty Banks and Arthur Caesar. Ray Enright directs.

MAKE ME A STAR

First cameraman, Allen G. Siegler; operative cameraman, LeRoy Eslick; assistant, George Bourne; stills, Cliff Maupin; sound, Earl S. Hayman.

IF THE new regime at Paramount Studio here—if there really be a new regime—manage to turn out one picture every couple of months that approximately will match for sincerity and appeal "Make Me a Star" it will be doing exceedingly well. It is to be assumed this particular subject is a product of the old or Schulberg administration.

It is filled with comedy of all sorts—

of light and of broad and reaching into farce. Alternating with the fun is intermingled many moments that deeply move, so much so that a goodly number of those who follow this tale of the screenstruck young grocery clerk come to Hollywood will find themselves chuckling under wet faces.

Out of a large and exceedingly competent cast stand three players—Stuart Erwin as Merton Gill, Joan Blondell as Flips Montague, friend of the boy in need, and Sam Hardy as Jeff Baird, the director of the internal farce comedy. It is on the first two the majority of the action rides, with Hardy supplementing them to the limit of his opportunities.

We have used the word sincerity—it is suggested perhaps by its use in the dialogue through the director Henshaw portrayed by Oscar Apfel—but that word attains a new importance to the screengoeer after following through this unusual performance.

To the two leading players the picture will mean much. It was an opportunity to Erwin and Blondell to display their talent as interpreters of life. The former led, set the pace as it were, and the girl kept in step with him all the way.

Others materially contributing to the large success of the production were ZaSu Pitts as a rural matron, Charles Sellon as the country grocer, Helen Jerome Eddy as the home town friend of Merton, and Oscar Apfel as mentioned. The latter's real moment came in a brief breakfast table conversation describing the qualities in players that make for human appeal.

William Beaudine as director deserves high honors for his product, which in several ways would seem to be an outstanding candidate for Academy consideration in making awards later. Of course the script is from our familiar friend "Merton of the Movies" from the hand of Harry Leon Wilson. From that and the play by George S. Kaufman and Marc Connelly the script was written by Sam Mintz, Walter De Leon and Arthur Kober.

The happy result of the work of all these men splits wide open that ancient impression that "too many cooks spoil the broth."

When Seen Through Feminine Eyes

By CLARA M. SAWDON

RIDE HIM, COWBOY

First cameraman, Ted McCord; operative cameraman, Milton Krasner; assistants, John McBirney, Irving Glassberg; stills, William Thomas; sound, Oliver Garretson.

HERE is another good old B. S. (before sound) type of production offered by Warners in "Ride Him, Cowboy." Of course, it has sound, but in every other respect it conforms to the good old days of silents when westerns were as they evidently ever will be, and who would want to change them?

The names of the cast are much more significant of achievement than anything they are called upon to do in this picture. For the heavy dra-

matics we have Henry B. Walthall, Ruth Hall and John Wayne. For laugh-provoking situations we have Otis Harlan and Harry Gribbon. The villain, of course, has to play a lone hand, which task falls to Frank Hagney.

Then and by no means last is Duke, the horse, because he really is the hero. He can't be in the final close-up with the heroine but it was his headwork that made it possible for John Wayne to be there.

There was one interval of suspense thoroughly effective, which it seems unlikely was premeditated. To Duke fell the job of untying Wayne, whom

the villain had tied to a tree supposedly to die from thirst and the cruelty of the desert sun. The unplanned suspense came when it was very evident to the audience Duke was only tying the knot tighter. Then came a friendly fade out and the next shot showed everything proceeding as it should with the knot obligingly slipping.

Just a final tip how to jazz up a jaded appetite for westerns. Attend on Friday night when the school children are out in full force and renew your youth in hissing the villain and cheering and applauding the hero as he overcomes fifteen or twenty adversaries in hand to hand combat and outwits the villain at every turn.

Once more virtue has triumphed and the honor of men brave and true has been upheld. All is well and temporarily quiet on the battle front of westerns, but be not alarmed—all the villains have not been vanquished.

REBECCA OF SUNNYBROOK FARM

First cameraman, Glenn MacWilliams; operative cameraman, Joe MacDonald; assistants, L. B. Abbott, Roger Shearman; stills, Clifton Kling; sound, Joseph Aiken.

JUST as vacation days arrive Fox releases "Rebecca of Sunnybrook Farm" and parents undoubtedly will reward their foresight by generously contributing audiences of the younger generation.

This story by Kate Douglas Wiggin is of the sturdy, dependable, perennial type. When the search for the new and novel fails to result in a promising find there are certain old reliables that always can be re-instated because their appeal is time defying.

Marion Nixon strives valiantly in the title role, but the awkwardness and ingenuousness of Rebecca can only be effective by being natural. To simulate them through studied effort destroys all attempts at illusion.

Ralph Bellamy as the country doctor proves his versatility and sterling qualities as an actor who can make good in any capacity. He is not handicapped at all in any way by possessing one of the most pleasing voices uncovered by the vocal screen.

Just as she dominates her own household as the elder of the maiden aunts so does Louise Closser Hale dominate the picture. Hers is an artistry that is the result of years of study and experience. Every gesture, facial expression and voice inflection play their part in the perfected whole. Aunt Miranda undoubtedly contributes heavily to the total sum of enjoyment and entertainment to be had in watching Rebecca try to remake individuals and circumstances as she would have them.

Mae Marsh as Aunt Jane who had her chance at romance but passed it

by to please her sister provides an effective contrast in the opportunities given her.

Alan Hale, Eula Guy, Sarah Padden and Alphonz Ethier also handle their parts capably.

The photography presents many beautiful interiors of the home of the wealthy aunts which is presented as a gem of its kind and period. For hot weather audiences there are some cooling winter scenes and quite a realistic blizzard.

S. N. Behrman and Sonya Levien made the adaptation for the screen and Alfred Santell directed.

MYSTERY RANCH

First cameramen, Joseph August, George Schneiderman; operative cameramen, C. Curtis Fettes, Irving Rosenberg; assistants, Harry Webb, Jack Epstein, Lou Kunkle, James Gordon; stills, Bert Lynch; sound, Albert Protzman.

REVIVING all the ten, twenty and thirty cent thrills prevalent when meller-drammer trod the boards with villains as crooked as the pretzels also then in vogue—and equally reminiscent of "the good old days"—Fox presents "Mystery Ranch" for the delectation of those who yearn to see the pages turned backward.

No doubt the producers were inveigled into thinking they were buying a suitable candidate for horror appetites when the inspiration of this picture was suggested to them. It is true "The Killer," a novel by Stewart Edward White, sounds promising.

The formula for the screen play provided by Al Cohn probably now has a label and a number as it has been used so many times it has become standardized. And David Howard, the director, with true veneration for tradition did nothing to alter it. Whether this course seems admirable or deplorable depends entirely on the individual viewpoint in this one instance.

To George O'Brien, Cecilia Parker and Charles Middleton fall the stereotyped roles of hero, heroine and villain, respectively. It is a thankless undertaking on their part and a tiresome ordeal all around as everyone knows what is going to happen before it happens.

While patiently waiting for the expected finally to materialize at allotted intervals there are many beautiful and interesting exterior shots which provide an element of interest otherwise notable solely by its complete absence. Oh, yes, there is always the horseback riding of O'Brien to be relied on in any and all of his pictures. And can he ride? The answer is "Yes—and how!"

SOUTH SEA ADVENTURES

WHETHER a devotee of the art of deep sea fishing or not, "South Sea Adventures" shown at the Filmarte afforded an unusual opportunity to view a full length picture dealing primarily with this particular sport.

The expedition was that of Zane Grey in which he set forth in a ship of his own on a trail of adventure the details of which were patterned after a dream he had harbored for

many years. And when a fisherman sets forth with a yacht valued at a quarter of a million dollars and fishing tackle to the sum of \$50,000 that is a dream of considerable magnitude developed from the realm of imagination into reality.

While the picture is one of the travel type and is not built upon any definite story, it is interesting to watch its development. Starting out from Catalina Island the early stages of the journey offer examples of more or less familiar deep sea fishing and then events gradually turn to the more unusual.

One very definite impression gained is that it would be foolhardy to set out after a giant black marlin swordfish (which was Mr. Grey's chief objective) with any time limitations in one's schedule. Sighting the big black fin which announces the presence of the swordfish is very similar to spotting the periscope of a submarine.

Imagine waiting weeks for such an encounter and spending hours fighting one of these monsters of the deep only to lose him! Such was the tragic experience of Mr. Grey, but in no way did it dampen his ardor; in fact, it made him only the more determined to try again. After weeks of persistent endeavor success arrived in what may be termed in a big way, in fact, to the total of thirteen hundred pounds. Even then sharks threatened to get the prize before it could be hauled beyond their reach. This catch is claimed to be the largest fish ever caught with reel and line.

There are typical shots of native life showing the natural beauties of Tahiti and other islands. One exceptionally beautiful and out of the ordinary shot shows the breaking of mammoth waves photographed along their crest. The camera crew consisted of Romer Grey, Bob Carney and Thomas Middletown. The first two named are respectively the son and son-in-law of the author. Continuity written by Thomas Geraghty is delivered by Wedgewood Nowell. It is a Sol Lesser production.

Australian to Make Series for Worldwide Exhibition

ACCORDING to Assistant Trade Commissioner H. P. Van Blarcom of Sydney, Australia, Greater Union Theatres Limited of Sydney recently announced a contract has been made with Captain Frank Hurley for the production of a series of pictures for local and world-wide distribution.

For the latter purpose dialogue will be recorded in several languages. The multilingual system will be introduced for the first time in Australian film production in "Pearl of the Pacific," an educational subject of Lord How Islands. Subsequent productions include "Symphony of Steel," depicting the opening of the Sydney Harbor Bridge, and "From Tropic to Antarctic."

Captain Hurley is the photographer who made "Pearls and Savages," "Southward Ho with Mawson" and "Siege of the South," all having been shown throughout Australia.



Glenn MacWilliams

When Cameraman Is Assigned as Aid to Destroyer's Commanding Officer

By ROBERT TOBEY

IN going through my picture files recently I came upon the accompanying photograph that brought back memories of the sea and of a novel use for a cameraman. I made the picture during the filming of RKO-Pathe's "Suicide Fleet" last August. In the photograph you see a destroyer cleaving the water under full steam as her huge bulk rushes by the camera on the sailing vessel Indiana at 40 miles an hour.

Perhaps you think it wasn't a thrill to see this big steel brute coming straight for us at that terrific speed,

veering off only at the last moment and missing our wooden vessel by fifteen feet. It seemed as if the superstructure actually hung above us.

But to proceed with my story. We had had considerable difficulty with ship maneuvers. All instructions from the director and chief cameraman had to be relayed by radio to the commanding officers of the ships that were "acting" in the picture.

Of course those men were not familiar with motion picture terminology and tactics, and often not realizing why we had to have certain maneu-

vers and certain formations arranged with an eye to the ultimate screen appearance would make mistakes or misunderstand to an extent that was disastrous photographically. "Let's make it again," on that set meant hours of work and much expense.

It was getting late when we got to the scene here pictured, and besides the navy is not very fond of steaming destroyers at full speed, as the oil consumption is tremendous. It was vital to get this shot the first time and to avoid retakes.

So Sol Polito, who was in charge of the photography on the picture, hit upon the happy idea of sending a cameraman on board the destroyer to work with the commanding officer. Elmer Dyer, therefore, went aboard the destroyer equipped with diagrams of camera positions and full instructions. The destroyer pulled away about three miles and came plowing through the water toward us with Dyer on the bridge beside the commanding officer, and that ship couldn't have come any straighter toward the lens if it had been on a wire. That's how a cameraman kept a scene trained on the camera instead of keeping the camera trained on the scene.

Several old friends may be spotted in the picture. I doubt if Dyer can be discerned on the destroyer's bridge, but with their backs impolitely toward us may be seen (left to right) Louis De Angelis, Ted McCord, "Speed" Mitchell, Adolph (Whitey) Schafer, Frank Shaw, production manager; Bill Margulies and Bill Boyd.



Exhibitors Ask Government To Regulate Theatre Shows

A DELEGATION of Hungarian exhibitors presented to the Hungarian Minister of Interior a memorandum in which they described their plight and requested that the numerous high taxes, fees and police and fire regulations be revised.

They also asked that motion picture exhibitions be uniformly regulated by the central government. At present only about one-third of the licensees have actually opened theaters.

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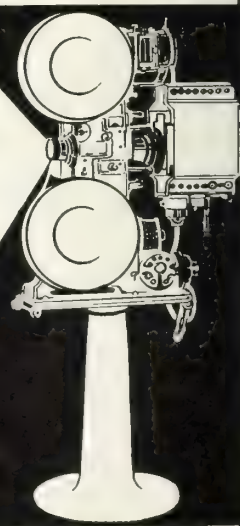
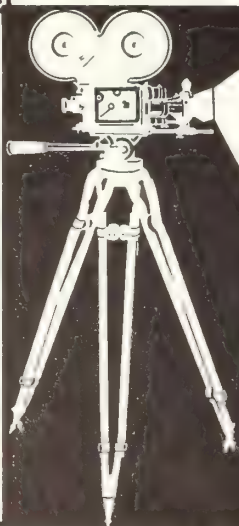
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Much Ado About Nothing--Maybe

Serving Notice on All Yes Men Well Fed or
Hungry They Just Gotta Stop Kickin'
This Houn' Dawg Aroun'

UNDER the caption of "Camera Credits to Come Off Titles" the Hollywood Reporter of June 10 starts off a sixteen-line yarn by saying "There is a movement on foot in the studios to omit credits for the cameraman from the main titles of all pictures."

A small book might be written around an analysis of these twenty-two words and the caption preceding them. In the first place to the initiated they roar of the desperate reporter stuck for something resembling news to turn in at the end of his daily grind and grasping at a straw held out to him by some insignificant yet ambitious yes man who will in turn lay the wheeze before the eyes of his superior yesser next above on the cringing ladder.

In the second place the opening sentence discredits the flat assertion uttered by the lazy headwriter who transforms and translates "A movement is on foot" in the opening sentence to read as a definite and accomplished fact:

"Camera Credits to Come Off Titles."

Of course that headwriter may not have been lazy or yet incompetent. The heading might be a bald attempt to mislead those who as a rule scan a daily film paper by title, stopping only when particularly concerned. The headwriter might be a yes man also—and if so an unwilling one also he is bound to be if he possess the soul of a louse—a yes man of whom it may be said his boss no longer roars as gently as a sucking dove when studio workers are being discussed. Of course it was different in those not remote days when producer advertising was bewailed as a minus quantity.

Producer advertising now is slipping down the hill to the Reporter. It is to be expected following that internally momentous event nagging rumors or even designedly mischievous inventions appertaining to studio crafts whispered to the sheet touched by the wand of Santa Claus immediately will be converted into a fact by the hand of a lazy or incompetent or instructed head-writer.

This producer advertising sooner or later may be another story. Since its beneficent or subsidized bestowal the domestic subscription rate of the Reporter has been increased to \$20 a year. Seemingly this unusual sum puts this comparatively new publication quite completely out of the reach of the vast majority of the seven thousand organized studio workers. Somehow those toilers who fall so far short of the financial exclusiveness prerequisite to admission to the sub-

scription list will manage to scrub along pending the arrival of a more audible voice of their own.

Of course right off the bat many will inquire of International Photographer "Why bother with a damned fool?"

We concede the occasion calls for an apology, but primarily we are paying attention to or bothering with him because notice is being served on Yes Men cheap and expensive alike that no longer will cameramen consent to be placed in the category of Champ Clark's humble friend prior to the utterance of the Missourian's famous declaration:

"You just gotta stop kickin' my houn' dawg aroun'!"

* * *

IN the face of a precedent established by twenty years' usage the desperate reporter goes on to say that "The reason given for this action is that the main titles are usually too long and the elimination of any of the credits saves not only space but expense."

While on the elimination slant why not for a starter cut out the name of the supervisor, who sometimes may contribute as much to the sum of a picture as does the cameraman?

Why not cut out the name of the art director, often a vital factor; the wardrobe chief, and yet another who frequently does much toward a production's success, the assistant director?

And if space and expense are looming so large after all these years why not cut out everything but the name of the producer company?

* * *

NOW we come to the kernel of the nut. It is the concluding paragraph:

However, there are those who believe that there is some little feeling in the studios against the cameramen, who are rather stiff-necked in their dealings with the producers, and that this is the studio method of getting even.

The desperately inventive reporter here assumes the guise of a catty chatterbox but minus the disguise of those scant feminine garments the right to wear which instinctively softens male asperities.

It is true as time goes on and as experience demonstrates to the world at large as well as to those inside the industry itself the actual relative value to the completed picture of the work of the cameraman those responsible for this enhanced value in dollars and cents as well as in artistry and its related branches are less and less inclined to be pushed around

by anybody, high or low, and in silence and humility submit to it.

If there is any one on a lot competent to help a cameraman make a better picture he will be listened to by the photographer with real respect. If on the other hand some minor person of more or less great but inevitable brief authority seeks to make a personal record at the expense of the quality of his employer's property and the cameraman's photographic reputation it is possible he may find evidence of a stiff neck on the part of the man behind the camera.

In that instance the unusual rigidity would be brought into being in the interest financial and otherwise and in the defense of the employer over the head of an incompetent and meddling subordinate.

The desperate reporter is ambiguous when he says "in their dealings with the producers." He may have in mind cameramen as individuals or probably as an organized group. It is immaterial.

A studio is a large institution. He who speaks for it with real authority should be rather a sizable power. When such a person assumes to speak for all other studios he must be more than a sizable power.

Usually he possesses sufficient discretion to keep silent when in the hearing of desperately inventive reporters unless by chance he seeks to try something on the dear public—to plant a tiny seed just to see what may sprout. As a rule, however, ordinarily responsible men do not do business this way.

* * *

YEARS ago the heads of the great Biograph company saw no need of letting the world know the identities of the men and women who made and played in that organization's pictures. When gradually they saw the light they tried to compromise with the inevitable by using false names the better to keep silent their insistent customers in England and Australia. It was some time before the company was convinced of the necessity of using a name of the actor's selection.

There are several factors for the producers to take into account in the event they ever really decide to omit screen credit to cameramen. One of the principal of these will be the consumers of their product represented respectively by the public, the press and the exhibitor. As to what the attitude of the distributing force of each company will be toward its production division in conciliating three sets of protestants able to summon to their aid such potential force it is not difficult to imagine. And it is well known what happens to a production section of a major company when it collides with the distributing side—it just says "Yes, boss."

So if on the suggestion of the vacuous tipster to the desperate reporter decision should be reached by the studios to reduce the number of cred-

its on the main title those responsible for its constitution will save time and trouble if first they learn in just what credit factors are the public and press as well as the exhibitors interested and in what are they totally uninterested. They may be surprised.

All of which reminds us just prior to the outbreak of the desperately inventive reporter that Howard Hall, editor of Cinema Digest, had handed us a clipping which immediately was marked for publication. It was printed

in the Washington Star under the heading of "Cameraman Comes In for His Share of the Praise," with a sub-head of "Usually Forgotten Worker Has Done Much Toward Success of 'Grand Hotel' and 'Doomed Battalion.'" Very likely Mr. Melcher will be interested in the suggestion of the aforesaid vacuous tipster that credits to cameramen be withdrawn by the producers whether for the laudable purpose of saving space or as a childish method of "getting even." But read what he says.

Cameraman Deserves Much Glory for "Grand Hotel," Says Reviewer

By E. De S. Melcher, in Washington Star

THE jubilee of enthusiasm which has been raging around these players—and rightly so—has, however, put more or less into the shade a person who, in this department's estimation, deserves much of the glory for this production. He is the seldom praised cameraman. He it is who has contrived some of the most unusual effects ever recorded on the screen and who also makes Miss Garbo look alternately lovelier and uglier than she ever has before.

William Daniels' camera tricks, the lighting, and the direction of Edmund Goulding, alone would sell the picture if it were stripped to the bone of its perfect cast. Perfect it is even if Lionel Barrymore doesn't look as sick as did his predecessor on the stage, or if Miss Crawford seems a trifle too intelligent, or if Miss Garbo cannot be imagined as the most supple of ballet dancers. That one scene in which she is shown in her ballet dress,

however, seated, is one of the most effective portraits the screen has painted—the lighting, the posture, that indication of complete relaxation, being akin to a genuine masterpiece.

Further photographs of excellence have been contributed, most notable being the glimpse down the great winding staircase into the lobby in which the people look like so many ants. Mr. Daniels' camera, in this, as in most of the rest of the film, shows unusual imagination. By the process of this cameralogical skill and its clever ability to make mountains out of molehills "Grand Hotel" stands head and shoulders above its brother films. . . .

But don't forget the director and the cameraman when you see this on Friday. They are much of the reason for the unquestionable success of this successful picture.

A cameraman also is largely responsible for the success of "The

Doomed Battalion." This film, made to seem exciting by the magnificent pictures taken high up in the Dolomite Alps, is sometimes disappointing in its narrative and too leisurely in its progression. But for sheer camera wizardry it unusually satisfies. What "Grand Hotel" does for the great inner sanctums of a hostelry "The Doomed Battalion" does for Mother Nature. She has never been grander than in these chilly Austrian-Italian climes.

If Unable to Walk Friends Might Have Carried Her Out

EARLY in June some fifty women representatives of churches, parent-teacher associations and women's clubs appeared before the City Council of Los Angeles demanding a cleanup of burlekew shows on Main street.

Mrs. A. A. Blatherwick promised the women would tell what they saw, but the wise reporters declare they didn't.

Mrs. William P. Hardy was one of the speakers. "I sat there for an hour and a half almost petrified by the things I saw," she said.

As the stage shows in these houses only run about ninety minutes it would seem the witness missed nothing.

Texas Awards 12 Contracts to RCA for Sound Equipment

The contracts cover the installation of eleven special size all AC operated sound reproducing units which were designed for auditoriums up to 500 seating capacity and one standard size all AC operated unit which was Nitzsche A. G., of Germany (company designed for auditoriums up to 1200 seating capacity).

It is said to be the largest single contract of its kind ever awarded.

Camera Exchange

Ready for Olympic

THE Hollywood Camera Exchange, situated at Selma and Cahuenga, is well settled in its new quarters. The exchange is Hollywood agent for the latest Model D Leica camera and accessories. It is preparing especially to exploit the instrument for the Olympic trade.

There has been no change in the old slogan of "Everything Photographic."

One of the exchange's newest devices now being installed on amateur cameras is a combined matte box and sunshade complete designed to accommodate professional two-inch filters.



Union Discovers Enemies Within

Railroaders' Organ Labor Prints Story of Emissaries in Electrical Workers Who Seek to Destroy Organization

From Labor of June 7

Letters containing instructions to "industrial detectives" and showing the existence of a nation-wide plot against the International Brotherhood of Electrical Workers have fallen into the hands of the Union's officials.

According to these documents—photostatic copies of which will appear in the next issue of the Electrical Workers' Journal—the undercover attack on the union is being waged at New York City, Pittsburgh, Baltimore, Buffalo, Cincinnati, St. Louis and Dayton.

Operations are directed by "The American Financiers' Investigation and Protective Bureau." All letters are signed by G. Edgar Applegate and George E. Anderson. The handwriting of both signatures is identical.

Letters in Code

While many of the letters contain secret messages and cryptic references, considerable of the contents are understandable and clearly reveal the lengths to which "open shoppers" will go in their efforts to disrupt trade unions.

One of the first orders issued to the spies was to stir up religious prejudice in the New York local union. Jews were to be pitted against Gentiles, Protestants against Catholics.

The same letter contained instructions for discrediting a local union official.

"It is possible for him to fix all insurance matters—*Show that he does*," the spies were told.

Sowing Dissension

An order to operatives at Buffalo went into details as to the best methods of causing dissension among the unionists there.

"Stress the money-making possibilities the officers (especially the ones at Washington) have," Mr. Applegate-Anderson ordered. "Use all the imagination at your hands. That is what you are paid for. *Remember, one-half facts and a vivid imagination has made many a good book.* In forecasting events, real or imagined, be more vague."

Emphatic instructions were given to try to break the union financially.

"Use every means available to keep them (the union) in court litigation—this is the best way of reducing their treasury," the order explained.

St. Louis spies were told to go the limit.

"Use *and means or tactics* that you think best, so long as they bring the desired results to our clients," they were told. "In your attacks, contest

the legality of the present crowd holding office. Try to have an immediate election. Also a receiver being appointed would help our clients immensely. This has all been outlined to you on your instruction sheets."

One of the most revealing letters is from Mr. Applegate-Anderson to a New York association of employers which evidently had objected to the expense of the spy activities.

"We have, as you probably know, eight of our informers in the electricians' organization," the chief of the spy bureau said. "Most of these men have been in our employ for upwards of eight years. Their cards range a number of years.

Bonus to Informers

"The same conditions practically apply to the steam fitters, elevator constructors, plumbers, sheet metal workers, bricklayers, plasterers and carpenters. While it is true we need fewer men in these latter trades, you must take into consideration that the electrician is of higher intelligence, does not as a rule believe the first rumor he hears. For that reason our stories must be repeated to him oftener to get him to the point where he is receptive.

"We pay these informers a small weekly wage, but a liberal bonus for successful endeavors, such as circulars (we dictate), law suits, story spreading, making motions and speaking at meetings.

"I am straining every available source at my disposal to get them into the important positions and thereby lessen the expenses that you now have, such as legal and press expenditures.

"I have had thorough investigations made of the present officers of the electricians, but I cannot get anything that can be used that would be favorable to our side.

"In closing, I will again remind you that the tactics that I am using were successful in the McNulty-Reid affair. I believe by using the above tactics, and, in addition, to fighting all forms of insurance and centering strong opposition on their leader in Washington, we shall be successful in the near future."

("The McNulty-Reid affair" was an internal fight which split the organization into two national factions in 1908.)

Contact Men Stressed

Operative "Bartley" (an assumed name) was assigned to lead the "thought suggesters" at Baltimore. According to his instructions, he was to see that his men were "well scattered throughout the hall to suggest thoughts to other members and to

UNDER a banner caption of "Industrial Spies in Plot to Wreck Electricians' Union," the June 7 issue of the weekly publication Labor carries a tale that will interest all who concede the right of group action to others as well as to themselves. And it should interest even those who would if permitted arrogate to themselves the sole privilege of organized control.

Labor is owned by the Associated Recognized Standard Railroad Labor Organizations and its editorial policy is dictated by the chief executives of the international unions of Switchmen, Locomotive Engineers, Machinists, Electrical Workers, Railroad Telegraphers and Maintenance of Way Employees. It is printed weekly in Washington.

start and participate in any demonstrations favorable to our side."

Letters to all operatives frequently stress the importance of getting "more contact men." These are apparently individuals who can be used to further the spy's purposes.

And the spies are cautioned to keep their "deportment above reproach, so that your contact men will place confidence in your every word."

But in another letter Mr. Applegate-Anderson tells his operatives to be "vague" in their promises to these "contact men," so that there will not be any great difficulty in eliminating them "in the new organization we have for the members when the present one is no more."

Robert Miller Off on Long Trip with Dollar Flagship

OFF on a 27,000-mile trip, Robert Miller, member of International Photographers, sailed June 17 from San Francisco on the President Hoover. On this eight-million-dollar craft, flagship of the Dollar fleet, the cameraman will have full charge of the photographic work, which will include Kodak printing. With him he is carrying a Bell & Howell camera for the purpose of grabbing any important news shot. Also he is taking an 8x10 still camera, a 4 by 5 graflex and a special Eastman kodak.

The traveler will be quartered on the boat deck, where he will have the advantage of a complete darkroom, with tanks, printers and enlargers. The ship also is equipped with a Western Electric sound projection apparatus.

Enroute the Hoover will touch Yokohama, Kobe, Shanghai, Hongkong and Manila, returning to reach Los Angeles about Aug. 12. From here the vessel will sail for New York and then return to Los Angeles.

Canadian Film Distribution**Speeded by French Talkers**

UNTIL recently the only French cinema films distributed in the Province of Quebec were of the silent type, from the United States, through New York agencies. Prior to the introduction of sound pictures the French films were at a disadvantage because of their relatively inferior photography, settings, properties, etc., as well as pilots ill-adapted to Canadian audiences.

With the advent of talking pictures the possibilities for distribution in French Canada were manifestly altered. Of a total population of nearly 3,000,000 persons in the Province of Quebec slightly more than 80 per

cent use French. As is well known the Dominion is officially a bilingual country, all public documents, archives, and reports being prepared and published in both English and French.

A still further and more important arrangement insuring the display of the films handled by the Cinematographique Canadienne covers the six picture houses operated in Montreal by Confederation Amusements (Ltd.), the second largest sound theater group in Montreal.

Altogether there are 25 motion picture theaters in Montreal and its immediate contiguous suburbs that have taken up the display of French sound pictures during the last year.

The second strategic theater of the Cinematographique Canadienne was

opened a little later in the city of Quebec and is known as the Cinema Canadien, with a seating capacity of 600.

In the smaller cities and towns of the Province approximately 29 theaters have turned largely to French films in 1931 and 1932. The largest are at Hull, a French Canadian industrial suburb of Ottawa; Three Rivers, Riviere du Loup, Sts. Hyacinthe, St. John-Iberville, Shawinigan Falls, Grand'mere, and Joliette. Smaller theaters are widely scattered.

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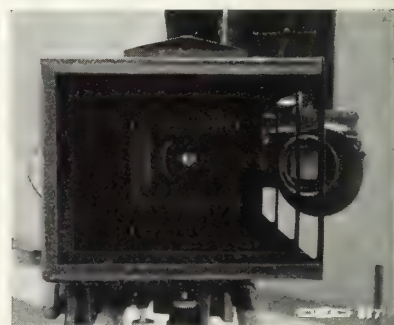
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 4—L. Robert Burks, Robert M. Connell, N. C. Travis.
 5—Merritt B. Gerstad, Roy L. Johnson, Harry J. Wild.
 7—J. Roy Hunt, Fred W. Mayer, Harold I. Smith.
 8—Percy Hilburn, Arthur C. Miller, Robert G. Mitchell.

That's just a blade of grass that Diana Mae West holds in her left hand—something seemingly which in all her previous life of ten months she has had no such excellent opportunity to examine. Plainly it interests her much. And similarly interested will be those who study this photograph of S. R. Slade, and of which Diana Mae's father, F. E. West Jr., is pardonably proud



- 9—James E. Casey, Fred Jackman, Robert LaPrell, Joe LaShelle.
 10—L. T. Galezio.
 11—Benjamin H. Kline, Hatto Tappenbeck, John Thompson, Lothrop B. Worth.
 12—Robert E. Cline, Earl Robert Crowley.
 13—Clyde DeVinna.
 15—Milton Brown, Sidney Hickox, Harold B. Porter.
 16—Osmond H. Borradaile, Leon Shamroy.
 17—Ernest Smith.
 18—Dwight W. Warren, Edgar C. Barber.
 19—George Meehan, Gustav C. Peterson.
 20—R. S. Crandall, Glenn R. Kershner.
 21—Charles A. Marshall, Ben Reynolds, Ralph B. Staub.
 22—Ray Jones.
 23—Jack Greenhalgh, Jr.
 25—Wilbur H. Bradley, Otto Dyar.
 26—Charles P. Boyle, George T. Clemens.
 27—Robert A. Pierce.
 28—James B. Drought, E. L. White.
 29—Frank Gaudio.
 30—Paul H. Allen.
 31—Emmett Bergholz, Joe Darrell, Leon Johnson, Joe J. Novak, Lewis W. O'Connell, Mack Stengler, Ted La Barba.



Introducing Brian Van Mols, youngest member of the family of Pierre M. Mols. Brian was ten months old when his father exposed this photograph, but he celebrates his first anniversary on July 1. And as the natal days accumulate and pile up Brian will look upon this photo with growing interest

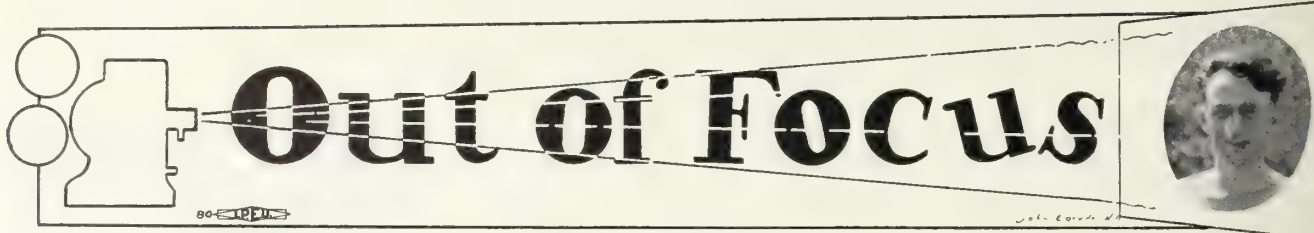
Brownell Takes MacGregor on Camera Hunt to Alaska

OFF again on a photographic expedition, Hobart H. Brownell left Hollywood June 17 for Alaska, where he will remain two months. In Portland he was joined by another International Photographer, Dan MacGregor. The journey is in the interest of Dowling and Brownell, with offices in the Metropolitan Studio.



International Photographers gathered at the home of B. B. Ray for their regular chess game. Left to right are Bob Bronner, Bill Wheeler, Jack McPherson, Jules Cronjager, Dewey Wrigley, Henry Kruse, B. B. Ray, Lee Crawford, Ed Wade, Pliny Goodfriend and Hap Depew. James Woodbury and Lewis W. Physioc absentees detained by business. George Richter, photo.

Out of Focus



Don't Let the Gorilla Make a Monkey Out of You

A DISCUSSION came up while on location in the wilds of North Hollywood as to the correct stop to be used in shooting a scene. Johnnie Boyle (NO KIN TO CHARLES) arrived at F8 without the aid of a photoelectrometer. The Gorilla said F 6.8. Eddie Cohen holding up his hand said make it 5 and we'll shoot it. Geo. Unholz (in panama hat) and Freddie West (kneeling) are watching the gorilla closely to see that he does not work out of his classification.

Note the new automatic, self bailing, high compression Mitchell magazine on the camera on the right. Two thousand feet of film can be used where formerly 1000 was used. Just run the roll through and then turn the magazine over and run it through again. Some very novel and unusual effects can be obtained this way.

For the first 100 correct answers naming the studio and director producing this picture we will mail 100 subscription blanks to the International Photographer, good for one year's subscription if accompanied with \$3.

Note! No cracks are made about Johnnie's nose.

Olympic Sports

IT has been suggested we enter the games as we have quite a few sports available at the present time. Little expense would be involved as most of the boys are down to their underwear and this would save buying track suits. We could have a contest with the cameramen of the world and would suggest some of the following events.

Swing over event.

First Cameraman only.

Assistants to be judges.

Award to be made to the cameraman that can shoot the greatest number of scenes in one day without swinging over.

Cutting off heads contest.

Second Cameraman only.

No judges needed in this event, as it will be blamed on the projector.

Oiling up event.

Assistants only.

Award to be made to the assistant getting the greatest amount of oil on the outside of the camera. Oiling up applies to camera only. Oiling up before and after event is at their own expense.

Light changing contest.

Still Cameramen only.

Electricians to judge.

This award will be made to the still cameraman that can change the greatest number of lights on a set when shooting a make-up still.

Run off for film finals.

To be run by Dupont and Eastman to determine which film is the fastest.

I recommend.

Hop, skip and jump. Mickey Whalen. You should see his change of address card.

Broad Jump. Harvey Gould. He jumps to a new one on every picture.

Vaulting. Pop Dolan. He has charge of the camera vaults at Paramount.

Discus throwing. Any of our Spanish athletes could make this.

Decathlon. Don't know what that is, but recommend Jimmy Murray.

100-meter race. This would take too long as it's pretty hard to meet over five a night.

Hurdle race. Howard Hurd will be a pipe for this after the hurdles he got over at the International Convention.

Swimming. Buddy Williams. He can go the longest without coming up for air.

Horse Backing. Phil Goldstone. He has backed almost everything else.

All American Team—Martinelli, Schneiderman, Zech, Laszlo, Scheurich, Unholz, Rosenberg, Schoenbaum, Cohen, Branigan, De Cazstellaïne, Flinsky and Klucznik. All members of Local 659. So let's all get together on this and push it backward, as I read in the paper the other day where several Pasadena girls have already made the Olympic team.

Signs of Spring

Back From the Front

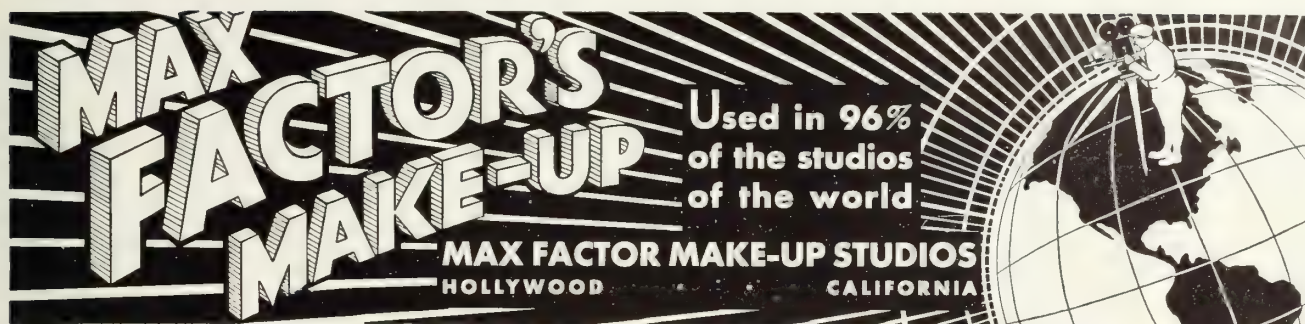
J. JOSEPH MESCAL—Yeah, that's Johnnie!—is now one-half of the Vita-Kino Photographic Process Company. Mike Farley is the other half. They are making projection backgrounds while you wait and you don't have to wait long as all you have to do is give them an order and they up and move in their equipment and the next day it's there. Not the equipment but the finished print. They project any background you may select on a screen behind the actors and that permits you to see the back from the front.

Cameraman in Vaudeville

PAUL PERRY has just closed a two weeks vaudeville engagement. The act closed in Taft Saturday night and was booked to open in Long Beach Saturday morning. Paul can do plenty of tricks with a camera, but not with the calendar. This act used a camera to photograph scenes on the stage which were shown the next night in the Theatre.



This marvelous telephoto was made by that photo fellow Roy Johnson, with the aid of a straw hat and knickers.



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BRULATOUR BULLETIN

WHAT'S WHAT

EASTMAN FILMS

WHO'S WHO

In Kansas and Other Foreign Ports

M. G. M. has sent two of its crack cameramen into foreign fields for back-grounds. Charlie Clark is scorching his dogs on the hot plains of Kansas shooting wheat and wheat and corn and corn. Johnny Mescal, in the meantime, is chasing all over Europe and lining up some very unusual background shots, which will be seen back of la Shearer, Crawford, Davies, Gable and other M. G. M. luminaries.

Whispered information just slipped in over the wire is to the effect that Charlie Van Enger and Joe Valentine are scheduled for early return to Europe to resume their work on special backgrounds for Fox. Both of these boys were over there last year, and much of their work has been seen in recent Fox productions.

What the Cameramen Are Doing to Keep Hollywood on Top

Kurrl in Canada

As expression of his appreciation for their great work during his busy past season, Bob Kurrl is host to his camera staff on a real vacation, which at this moment seems to be flourishing very nicely, thank you. The boys are about a hundred miles north of Vancouver, and a letter comes from Bob describing the length and size of the fish they are catching. Some details of the letter are slightly confusing, but we gather the important fact that excellent bait may be purchased at about \$4.20 a bottle.

Polito to New York

Sol Polito, who has just finished shooting "Three on a Match," leaves this week-end for New York on a trip combining business and pleasure. The chances are Sol will shoot a quick glance at "Central Park." Expected back in Hollywood about August first.

Milton Cohen North

This Saturday night all the little magazines will be locked in their little closets in the First National camera building, and Milton Cohen will toss the key out the window and an hour later be aboard the boat in Los Angeles harbor, from whence he sails to San Francisco and other northern points, with side trips to Lake Tahoe, Yosemite, etc. Mrs. Cohen will direct the itinerary.

Garmes—"Smilin' Through"

Ordinarily (frankly) we get our first thrill out of seeing a new production go into work in contemplation of the footage of

Eastman super-sensitive negative that will be used in it. From time to time there are, however, exceptions: "Smilin' Through" is one of them. We remember this charming, lovely story which came to the screen with another dainty star about ten years ago. Now it's the vehicle for Miss Norma Shearer, directed by Sidney Franklyn and photographed by Lee Garmes. This triumvirate on this production spells box office success regardless . . . of box office depression.

Marsh Back to M. G. M.

Ollie Marsh has folded his umbrella . . . "Rain" is in the can . . . and Ollie joins forces with that merchant-director, Chuck Reisner, on the M. G. M. production of "Father and Son," which will feature young Jackie Cooper.

Hal Rosson Finishing

Hal Rosson is completing production on the Monta Bell assignment with Jack Gilbert, "Downstairs"; scheduled to start another at the M. G. M. plant early in July.

Haller to Paramount

Ernie Haller has been sold down the river for one picture because of the closing at Warner Brothers-First National. He sets up his camera next week for one picture at Paramount, and is scheduled to return to the Burbank lot the first week in August.

Dickering for Gaudio

At the moment a major studio and the largest independent producer are dickering for the services of Tony Gaudio, who has just completed "Tiger Shark" for Warner Brothers-First National. One of the big bosses of the Burbank plant expressed to us his enthusiastic delight with the character of the photography achieved by Gaudio on "Tiger Shark." It is our guess that Tony's next assignment will be with the major plant.

Chick McGill East

Along with other cameramen who have trekked east for their vacation is Chick McGill, who has leave of absence from the Warner Brothers-First National plant until the first week in August.

Hot Soup

They are preparing a special batch of "hot soup" at the M. G. M. plant preparatory to receipt of the first shipment of

negative which Clyde De Vinna has shipped in from the Van Dyke company, now shooting "Eskimo" in Alaska. First consignment is expected here about July 20th.

Chinese Operas

A brace of Chinese operas go into production immediately. "The Bitter Tea of General Yen" starts this week at the Columbia Studios with Joe Walker at the camera.

At Fox Hills the Chinese mystery play, "Chandu," is scheduled to start very shortly, and quite appropriately James Wong Howe the Scandinavian cameraman will look after the photography.

Kline With Higgin

Benny Kline is at the camera for Howard Higgin, whose production "The Thirteenth Man" gets under way at Columbia this week.

Mohr Finishing

Hal Mohr is winding up the photography of William K. Howard's production, "The First Year," at Fox Hills. Next assignment for Hal at the same studio comes up in about ten days.

Ernie Palmer

Again is bringing "ahs" and "ohs" from the boys in the projection room while they view the rushes of "After the Rain," which Jack Blystone is directing at Fox.

Hansen Returns to Fox

We are unofficially advised that Ed Hansen, formerly chief of the sound department at the Fox Movietone Studios, returns to the old job on July eleventh, at which time he will take full charge of the department. Congratulations are in order to Hansen—and to Fox.

Leo Tover

Is turning in some very interesting shots on the George Archainbaud production "Thirteen Women" for RKO.

Cronjager on "Liberty Road"

Some most unusual effect shots are coming from the camera of Eddie Cronjager, who is photographing "Liberty Road" under the direction of Rowland Brown at RKO.

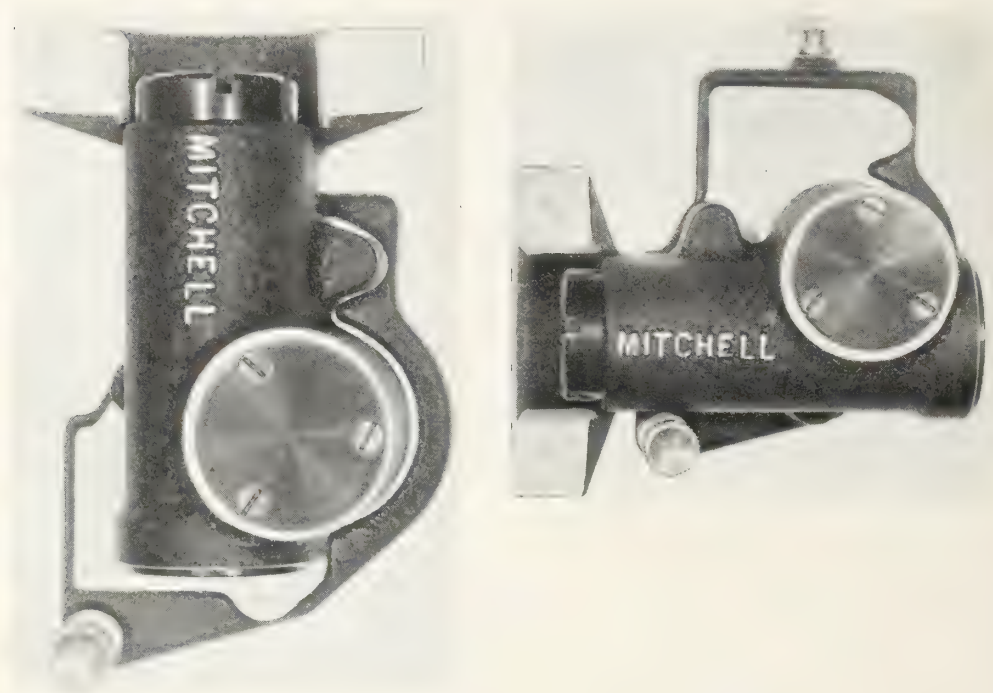
Folsey to Start

George Folsey, who has been with Paramount (Long Island) New York since he was a little boy, is scheduled to take the camera on an early production at the Paramount West Coast Studios. Meantime George has been doing wonders with his golf score. When he arrived here from the east a month ago he was clicking Brentwood and Riviera around 84; now his score card totals 96s and 98s—That's improvement.

It's a Boy at the Cranes

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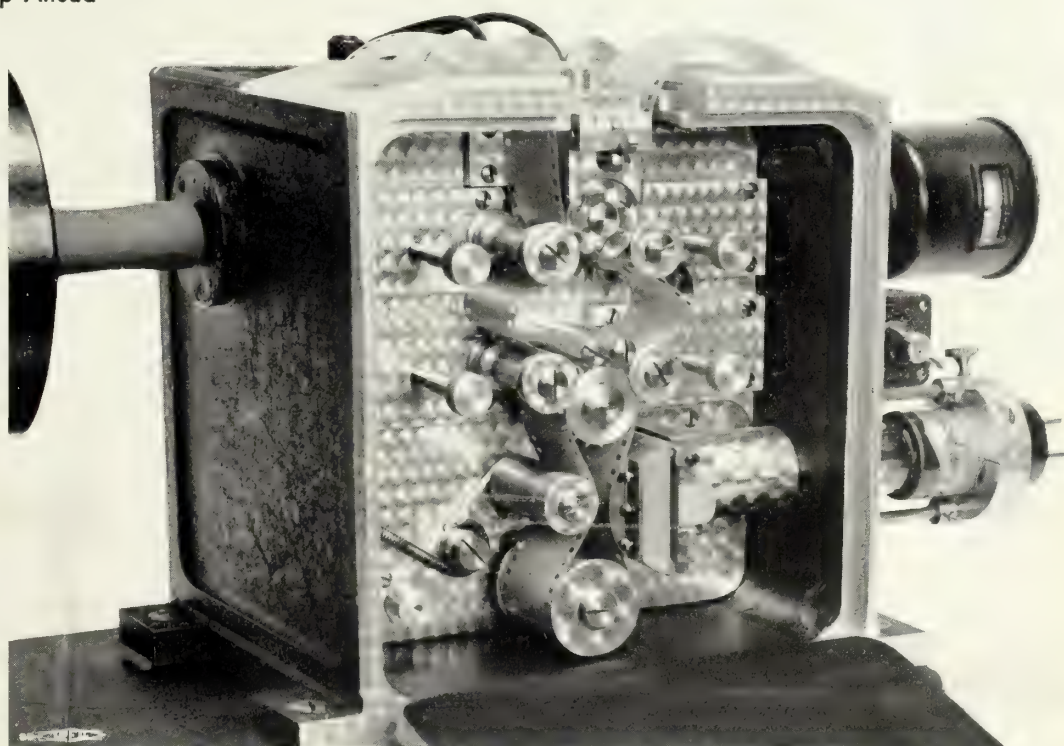


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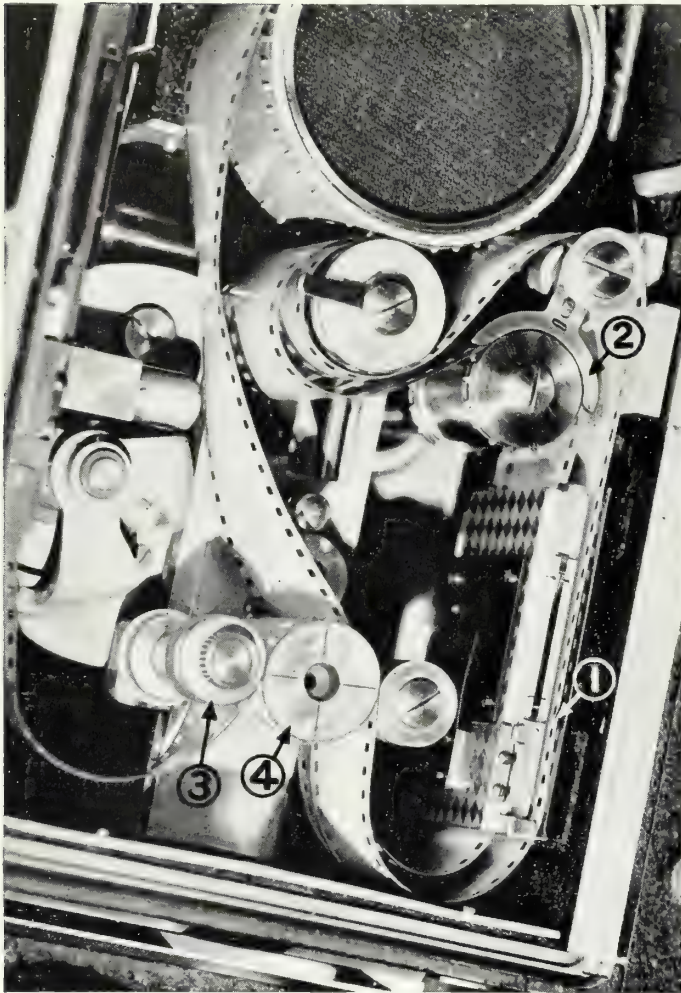
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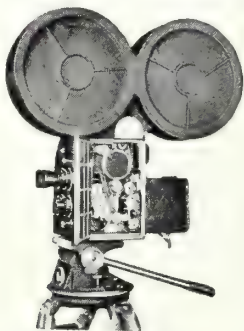
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Vol. 4

HOLLYWOOD, CALIFORNIA, AUGUST, 1932

No. 7

"Capital is the fruit of labor, and could not exist if labor had not first existed. Labor, therefore, deserves much the higher consideration." — Abraham Lincoln.

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The INTERNATIONAL PHOTOGRAPHER is published monthly in Hollywood by Local 659, I. A. T. S. E. and M. P. M. O. of the United States and Canada

Entered as second class matter Sept. 30, 1930, at the Post Office at Los Angeles, Calif., under the act of March 3, 1879

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Subscription Rates—United States and Canada, \$3 a year. Single copies, 25 cents
Office of publication, 1605 North Cahuenga Avenue, Hollywood, California. HEMPSTEAD 1128
McGill's, 179 and 218 Elizabeth Street, Melbourne, Australian and New Zealand agents.

The members of this Local, together with those of our sister Locals, No. 644 in New York, No. 666 in Chicago, and No. 665 in Toronto, represent the entire personnel of photographers now engaged in professional production of motion pictures in the United States and Canada. Thus THE INTERNATIONAL PHOTOGRAPHER becomes the voice of the Entire Craft, covering a field that reaches from coast to coast across North America.

Printed in the U. S. A. at Hollywood, California.

Gives New Idea of Light Intensity

Based on Two Physical Units He Has Conceived
Writer Outlines Plan for Measuring,
Using and Teaching It

By F. M. STEADMAN

DR. WOODHULL, a former head of the normal department of Columbia University, said to me: "Our students study light, but do not learn to use it. A new idea of light intensity is needed."

It is felt generally among physics teachers that something is wrong with the way light is presented to students in the schools. They learn to repeat: "Light weakens by spreading, inversely to the square of the distance." But they, as well as their teachers, go out and make "snap shots" without the slightest knowledge of the brightness of a subject before the camera.

A few signs of the times:

The writer found in one examination that 79 per cent of amateur film exposures were total failures.

Not more than one or two cameras in a hundred are ever used for making time exposures.

More than half the cameras in the world, the box or Brownie type, have no stop numbers whatsoever on them.

There are some half dozen different stop scales used for lenses in different parts of the world.

The distance scales of film cameras are not focused close enough to make bust portraits; six feet, the usual distance, is too great for busts.

Causes as Against Effects

Even though the cameras were focused for busts, drawing teachers in the schools do not instruct their students in the correct "lighting" of heads. They talk of light and shade effects without instructing as to their causes.

The almost meaningless terms "sunny bright," "cloudy bright," "cloudy dull," etc., are today used to indicate exposure conditions out of doors.

Not one person in a hundred could give any intelligent answer to the question: "What is the actinic (photographic brightness) of yonder building?"

If light had been taught correctly at the time of the discovery of photography students already would have known how to illuminate a head.

To make a rather large sized picture we can pay a hundred dollars and more for a lens, when, with a real knowledge of the action of light, students could make, of practically any size, photographs with fine soft focus properties with an ordinary spectacle lens.

The use of light by the people at large today is in a state of utter confusion. What is wrong?

The answer is easy to find: For some 400 years, light, as it functions

in nature, has never been taught in the schools.

Neither teachers nor their students know the actinic of ordinary surfaces, as of subjects before the camera, because the scientists have not defined any simple unit for the measurement of that brightness and the books, therefore, lack such a unit.

What a simple truth it is that a brighter subject requires less exposure than a weaker one.

If we had been able to find that the brightness of this subject was 1; of this one 4 and of another 64, etc., no mystery would ever have arisen to confuse the photographer. But this facility has been withheld from us in the schools.

Even a small child knows that it can get a better reading light on its book by going closer to a window, or raising the shade or turning up a flame. It uses light correctly without knowing the law by which it functions. In each case light is made to attack each independent letter from more directions.

Truth of Quantity

As to the lens stops: How simple also this truth is: A larger stop requires less exposure than a smaller one. But here again 1 and 2 as simple value numbers are withheld from us. In truth the matter is as simple as 1 and 2 men doing a job of work, but the units are lacking for expressing the working value involved.

In all natural and artificial light problems there runs the truth of quantity. For example:

We raise window shades, turn up flames, build more or larger windows, place more units in a group of lights and open lens stops, all to get greater intensity of illumination. As children we are cognizant of that truth.

Can this fact of dimension be removed from light problems without completely aborting them? Can causes be ignored when we seek to determine their effects? As well remove from the hands of the builder the plan of the architect.

Yet precisely this has been going on in the schools for some 400 years. The guilty thing is the point source theory of light intensity with the explanation that light weakens by spreading from such a source. This is conceded to be a "theoretical conclusion."

Let us find some facts regarding light as it functions in nature. We go out of doors in the daytime and are converged upon by light from the sun and from the whole sky. Each speck of dust that floats in the air is

Introducing the Writer

UNIVERSITY OF SOUTHERN
CALIFORNIA

School of Philosophy

EDWIN DILLER STARBUCK

Character Research

July 7, 1932.

My dear Mr. Steadman:

I have been very much impressed with the work you are doing in getting simple and usable measures for putting the right sort of science in and behind practical photography. Although not a physicist, I am convinced that your theories are essentially right, and I wonder that thoughtful people have not heretofore seen that it is possible to measure the light units used in their photographic work in place of fumbling and stumbling about it.

Your theories ought to be put in book form, and students in physics and also photography ought to wish to get at them.

Boys and girls everywhere ought easily to become somewhat expert at photography under your instruction, and should be able to do it with a very slight outlay of money.

EDWIN D. STARBUCK.

illuminated from a full sphere of directions. Each such grain is a center of attack. Light attacks each of them independently from all directions.

Consider this grain to be one of pure white chalk. Place it within a tiny arc flame, or in any flame, in the sun or in a fog bank, and it will take on the intensity of the light which surrounds it. Remove it to 1 diameter of the light source distant from it (using in the fog an opening in some inclosure) and it will have approximately one-eighth hemispheric illumination and will become therefore one-eighth as intense as the source itself.

Invents Actinometer

At a distance equal to 2 diameters of the source it will have one thirty-second hemispheric illumination and for that reason will become one thirty-second as intense as the source, etc., ad fin.

This truth has been demonstrated by the writer to the satisfaction of many hundreds of physics classes, while most of the teachers were immediately satisfied with the greater utility of my scheme of instruction over the point source theory now in all physics books.

The writer has invented an actinometer, about the size of a cigar lighter, the functioning of which differs in no way from the functioning of light through a window or from a flame. Five openings are arranged side by side, just as little windows, but built so that the convergence of the rays from any ordinary surface is



Photograph of Dr. Edwin D. Starbuck between two windows in dining room of a home. Test showed face measured 4 actinos, with consequent exposure of 1 second. Shot made with regular Kodak, with 5 by 7 contact print taken off 7 by 11 negative

$\frac{1}{8}$, $\frac{1}{16}$, $\frac{1}{32}$, $\frac{1}{64}$ and $\frac{1}{128}$ hemispheric. The meter holds a roll of tinting paper, which passes under the openings. A lid is provided to cover the holes.

The actinicities can be found in units termed the actino, or may be read, without any sliding scales, in the exposure for still photography, for a known stop or in the correct stop to use with the moving picture camera.

Now let us examine further into the action of natural light conditions. Secure a small vest pocket notebook, and in the upper right hand corner of the front cover cut a small hole, about a quarter of an inch across, so that small strips of film can be tinted through it. These strips can be cut from a Brownie roll of film. In rather weak light we place the strip in position under this hole and place a coin above it to await the moment when we wish the light to play upon it.

To experiment with the sky light we wait till the sun has just disappeared below the horizon and hold the book in a horizontal position rather above the head and away from all objects that can obstruct the horizon, and remove the coin for a quarter second or while saying the word "quarter."

In weak light again, if this effect is noted (by lifting up the corner of the cover), it will be seen that a just perceptible tint will have been secured. This is called the "least visible tint" and is the standard tint for these measurements.

As the sky weakens this interval that is required to secure this standard tint drops down through the series as follows: $\frac{1}{2}$, 1, 2, 4, 8, 16, 32, 64, 128, 256, etc., seconds. I have

selected as the unit, or one actino, of actinicities the brightness of the sky when 8 seconds creates this standard tint, care being taken that 4 seconds does not also make the tint visible.

As to Actinicities

Any full hemispheric light source, as the full sky or a bank of fog or steam when measured from within it, has one actino of actinicities when 8 seconds makes the standard tint, and measures more than one actino as the tint time, made by a test under any such conditions, is less than 8 seconds.

Whether the intensity be more or less than one actino, 8 seconds divided by the tint time as found by a test, gives the actinicities of the hemispheric light source measured.

What, then, was the actinic brightness of the sky immediately after sunset, when one-fourth second made the tint? $8 \div \frac{1}{4} = 32$ actinos. And later when 128 seconds was required to get the tint? $8 \div 128 = \frac{1}{16}$ of an



Photograph exposed in room with one window. Zeiss-Tessar F6-3 lens used, with F8 stop and 1 second exposure

actino. This proceeding is only for full hemispheric light sources.

Suppose again that the sky has 1 actino of actinicities, 8 seconds making the standard tint. If at that moment only one-eighth of the sky be permitted to function on the film, as at one diameter from an opening, or as through the largest hole in the meter mentioned, what time would be required to get that same standard tint? Evidently 8×8 , or 64 seconds.

If only one thirty-second hemispheric convergence of rays should function, as at 2 diameters from the source or opening, the middle hole in the meter, the one actino tint time would be 32 times 8 seconds or 256 seconds, etc. The one actino tint time increases as the light pencil reduces in solid angle or in the number of directions from which each grain of the salts is attached.

Beginning at 1 diameter from any light source distant from it, whether it be a pin hole, an arc flame, a win-

dow or the sun, the distances from it, measured in its own diameters, not in units of linear distance, may be continued in the following scale: 2, 4, 8, 16, 32, etc., diameters as will shortly be given in a table. This simple scale is suitable for popular education and agrees with the present practice of using "distance 1 and distance 2."

Solid Angle

This hemispheric dimension is called solid angle just as the dimension of the circle is called angle, and just as we have the degree for measuring plane angle so a pure unit of solid angle will simplify the measurement and use of that dimension.

I have chosen for this unit the cone the altitude of which is 64, the same cone which is now marked F/64 in lenses. Just as the length of two lines is irrelevant to the angle at which they meet at a point, so the length of these cones is irrelevant to the solid angle at which they finally arrive at a single atom of matter.

Whether 64 diameters from the sun or the full moon or from an arc flame, the pencil of rays attack the atom at one stead of solid angle and from $\frac{1}{32768}$ ($\frac{1}{32}M$) of a hemisphere of directions. A pure white surface so illuminated is made $\frac{1}{32}M$ as intense as the functioning light source because $\frac{32767}{32768}$ of the hemisphere is filled with total darkness, or negligible intensity, and only $\frac{1}{32768}$ with light.

If the full hemisphere be totally dark the white surface would also be dark, and if the whole hemisphere were equally bright the white surface would be as bright. A white surface can not escape the intensity nor the average intensity of the hemispheric field that confronts its plane.

The writer has tried earnestly for many years to find a suitable name for this unit of solid angle, but the scientific and mathematical societies have not cared to take the responsibility. For this reason I have given it the first syllable of my own name, and call it the Stead.

The meaning of the following table will be seen in the various headings. To repeat, cone altitude is measured in the diameter, or the average diameter, of the light source in question.

The Solid Angle of Converging Light Pencils

In fractions of a hemisphere	In Steads or Units of Solid Angle	The Altitude of the Cones	The One Actino Tint Time of the Light Pencil Seconds
All	32M	Zero	8
$\frac{1}{8}$	4M	1	64
$\frac{1}{32}$	1M	2	256
$\frac{1}{128}$	256	4	1M
$\frac{1}{512}$	64	8	4M
$\frac{1}{2}M$	16	16	16M
$\frac{1}{4}M$	4	32	64M
$\frac{1}{32}M$	1	64	256M
$\frac{1}{128}M$	$\frac{1}{4}$	128	1MM
$\frac{1}{512}M$	$\frac{1}{16}$	256	4MM
$\frac{1}{2}MM$	$\frac{1}{64}$	512	16MM
$\frac{1}{8}MM$	$\frac{1}{256}$	1M	64MM

If in the first column the word "All" is changed to "Equal" that col-

umn also expresses the brightness of white relative to its light source.

Measuring Actinicity

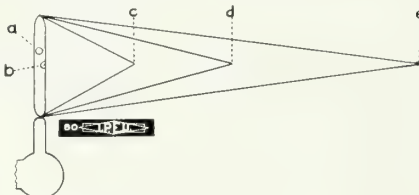
In measuring the actinicity of any light source or luminous expanse the solid angle of the converging pencil used is a mere matter of convenience.

For example: The last cone given in the table is used for taking the actinicity of the face of the sun when it is high in the heavens. Lower the top window sash to admit the light and darken the room so that only a spot of the sunlight from 2 to 3 inches across will appear on the floor.

Let the sun shine through a pinhole pricked in a thin opaque paper. Hold the paper a thousand diameters of the pinhole from the floor and take the tint time on the standard film in the little book in the pinhole image of the sun at the position of the floor.

If the sun is high 2 seconds will suffice to get the least visible tint (1 second not revealing a tint, and 4, 8, etc., seconds making the tint too dark). 64MM (64 million) seconds, the one actino tint time for that light pencil, divided by 2 gives the actinicity of the sun's face (at that height in the sky) as 32MM actinos. This is precisely the same law that functions when the tint is taken under the full hemisphere of sky and its own tint time of 8 seconds is divided by the tint time found by the measurement or test.

The following figure shows my own conception of the way that light functions in nature in creating intensity:



(An approximately circular gas flame is shown from the side.)

(a) A grain of white chalk inside of flame. Spherical illumination. Equal intensity. Distance zero. Each face of the grain receives hemispheric illumination, the convergence of light being at 32M Steads of solid angle.

(b) One face of the grain (instead of all faces) receives hemispheric illumination. That face, as intense as the flame. Other data the same as for (a).

Continuing: As shown in the table at 1, 2 and 4 diameters of the light source from the source. Third column.

If the grain of chalk were on a plane facing the flame, at c seven-eighths of the confronting hemisphere would be total darkness, at d $\frac{3}{32}$, and at e $\frac{127}{128}$.

Evaluating Lens Stops

This truth of light intensity applies to all self-contained light sources, as flames, suns, etc., and to the atmosphere, banks of fog, steam, etc., and to ordinary surfaces of any size, when openings are used to fix the solid angle of the converging light pencils.

The grain of chalk used in the figure illustrates the individual atom, which is the true seat of created light intensity, since no object (of any size) can be illuminated except by those light rays which play directly upon it. The atom is the true seat of intensity, not for any technical reason, but simply because it is the smallest thing that has to be accounted for and because it comes under the law of independent illumination the same as larger objects do. Photographic Practice.

We can now evaluate our lens stops in simple physical units, or in Steads of solid angle, and we can measure the brightness of subjects before the camera in simple units of actinicity, or in actinos.

In my scheme of practice it is the highlight area of the subject that is measured for its actinicity.

If the subject should measure 1 actino and 1 Stead be used in the lens, the time of exposure that any plate or film requires to secure a perfect negative is an accurate expression of the speed of that emulsion.

The speed of the new verichrome and plenachrome films is 64 seconds, under those unit conditions. The previous, slower working films have a speed exposure of 128 seconds, because they are only half as fast as the new ones.

This is mathematically the same as saying that one man working one hour daily requires 64 or 128 days to do a job of work, according to his working speed.

If the faster films are used, with 64 second speed exposure, and a subject should measure, say, 16 actinos and 4 Steads be used in the lens, the exposure to give will be 1 second.

$$\frac{64}{16 \times 4} = 1$$

Rule: Divide the speed exposure of the film or plate used by the actinos of brightness of the subject and the Steads used in the lens. The quotient will be the exposure to give.

Enters the Stead

For the moving picture camera the usual exposure is one thirty-second of a second. If the working speed of the motion picture film is the same as the verichrome and plenachrome films, 64 seconds, the one thirty-second of a second exposure with these cameras would have to be, to take correctly a 1 actino subject, as much larger than 1 Stead as one thirty-second of a second is less than 64 seconds, the speed of the film. $64 \div \frac{1}{32} = 2M$ Steads to use in the lens to take correctly a 1 actino brightness subject.

As the subject is brighter than 1 actino, so this large stop can be reduced. An average exterior view has 128 actinos of actinicity; what stop should be used in photographing it? $2M \div 128 = 16$ Steads.

Should this exposure appear overexposed the key stop is reduced from 2M to 1M or to 512 Steads if required. Every result is a visual and immediate check on what has been done.

The problems involved in these
(Continued on Page 8)

Western Electric Records 'Namiko'

American System and Hollywood Cameraman
Are Employed in Japan's First Serious
Venture in Realm of Sound

By HARRY A. MIMURA, I.P.

WITHIN the last few years, prior to the recent making of the full-fledged sound production "Namiko," more than ten homemade talkers were produced in Japan. Western Electric, RCA Photophone and Tobis have been trying to sell their outfits, but high prices and royalties have retarded sales. At present there are two major recording systems of Japanese make producing fairly successful talkers both with sound tracks on the films.

Last year the desire for talkers received new impetus when Fox released in Japan the Japanese version of "The Man Who Came Back" with all the Japanese dialogue recorded afterward. This gave the producers the idea of shooting the pictures as silents and then adding sound later, and a few of the studios proceeded along these lines. The only trouble encountered was the difficulty of matching up the sound with the action so it could not be detected.

When the supposed words and the lips speaking them did not hit up, the reaction of the audience was that it smacked of the "phooey." The translated Japanese which accompanied the Fox film was so poor that many of the people who saw it thought Charles Farrell and Janet Gaynor really spoke the language after their own fashion.

Japan's first serious venture in the realm of sound employed the Western Electric system to record Japanese dialogue and music. The Oriental Picture Corporation was organized

for the purpose, and the famous old story of "Hototogisu" was adapted into the modern version of "Namiko" by Iwao Mori, ace of motion picture critics and scenario writers of Japan.

Eizo Tanaka of directorial fame wielded the megaphone, while the writer took charge of the photographic work in general. The sound department was headed by A. E. F. MacInerney of the Western Electric Company.

World Record

From the point of speed it is my personal opinion that "Namiko" must have established something very close to a world record. Starting on April 1 without even a stage the picture was released in three cities and six theaters exactly seven weeks later.

In that time a stage had been built, sound equipment installed, a Ford truck purchased for which a location truck body was designed and built in which was arranged a monitor room and the recording outfit; a complete temporary laboratory was set up and the picture shot, edited, censored and released.

The camera blimp also was designed and built in Tokyo. I picked up four wheels of an old Ford in a junk shop and drolled it up to a modern perambulator. I used Eastman Supersensitive (gray backed) film, which proved very advantageous on account of the Japanese sets with white paper partitions.

In the middle of the production we ran out of this stock and were forced to use regular Pan in 400-foot rolls,

which caused additional delay, as it was necessary for us to change magazines after every shot because the ordinary scene ran over two hundred feet.

The developing and the printing of the film was done under the careful supervision of R. M. Corbin of the Eastman Kodak Company in Japan.

On account of the small stage space we could not build two sets at a time. Consequently we had to finish one set almost every midnight so the carpenters could come around about then to break down the set and prepare the next one. Our working hours were from noon to midnight and sometimes we worked until sunrise.

Another very unfavorable condition we had to contend with was the fact that Miss Mizutani, the star, had only ten days between two stage contracts, making it necessary for us to shoot most of the sequences in this time. Working against time in this way we had to keep shooting scene after scene for day and night regardless of whether it was right or wrong.

Long Journey to Links

There was a golf sequence which we covered while the stage was being built. For these shots we went to the Takarazuka golf course, three hundred miles from Tokyo.

Next day we hurried back to Tokyo only to find that the heavy sound-proof equipment was threatening the stage roof with collapse. Emergency treatment was given and finally the first set was ready for shooting. I shot some make-up and set tests, but the lab was not ready, so we were not able to see the tests until two weeks later, after we had shot three-quarters of the picture.

The lab continued in bad condition even when we started shooting on the stage, and we had to keep right on shooting for several days without looking at any of the film. It was



At left is camera staff of "Namiko," first Japanese production to use Western Electric for recording. Miss Mizutani, feminine lead, is at the microphone, with the leading man, Ohinata, on the platform with her. With one foot on it is Director Tanaka. Sitting on the box in his improvised dolly is Cameraman Mimura. At right the staff and principals are photographed at a beach location. Cameraman Mimura is shown in hat and overcoat under camera.

very much like blind men walking down the street.

Five days after we made the first scene the first print was available, and it proved to be dark and uneven. Later the discovery was made that a belt was somehow slipping on the printing machine. There were enough worries to produce new gray hairs each day.

I scooped all the incandescent lights I could get in Tokyo, with the result that we had eleven sunspots with three 3kw, five 2kw and the rest 1kw. About thirty side and top lights and two strips comprised the whole lighting equipment. The funny part (if you care to look at it that way) was the fact that there were no spare gloves for the spots, as no other studios ever used them.

At the end of the picture I had only six spots working, while the rest were put aside with broken gloves. It is easy to imagine how carefully those lights were guarded, for the loss of a light was as serious as the loss of one of our fingers. Hollywood studios know nothing of such worries.

We finished shooting on May 12 without a single reel of the production edited and the releasing date was set for May 19. After three sleepless nights and one continual rush the job was finished in time. "Namiko," ten reeler, was released through the Paramount pictures and was one of the most discussed pictures of the year, with only those who took part in the making acquainted

with the innumerable difficulties encountered in getting it finished on time.

Use Zoom Lens Industrially for First Time in Chicago

AN industrial talker has been produced for the Independent Grocers Alliance of America by a Chicago Studio. The picture consists of three related subjects and totals approximately fourteen reels. It will be shown to wholesale and retail grocers and manufacturers to the number of more than 25,000 in 47 conventions across the country. A Bell & Howell Varo lens was used for zoom shots—the first time in industrial work.

The lens is particularly valuable for quickly establishing locale, background, etc., and then emphasizing certain parts of the vocal dialog. It permits zooming up to a character speaking his lines and concentrating attention on the important action of the scene. When the speaker's verbal point has been established in a close-up, zooming back without interruption to the original scene reestablishes the background.

Reeves Gives File

Arthur Reeves has presented a file of International Photographer to the film division of the Los Angeles Museum.

Gives New Idea of Light Intensity

(Continued from Page 6, Col. 3)

measurements are suitable for even grammar school instruction.

The table of solid angle, with its unit the Stead, should follow that of the circle and its degrees, in the common school arithmetic, and problems should be stated for solution just as with the tables of distance, weight, areas, etc. Then should follow the actinicity table with its unit the actino and the problem given for solution would naturally fall under these two tables.

Flammarion, Count Rumford and Dull all used this scheme, but none of them visioned it in its entirety, the former in accounting for the effects of sunlight on the different planets. (See Astronomy for Amateurs, pp. 157, 165, 173 and 178.) Rumford in his photometer, see Millikan and Gale's "First Course in Physics," p. 392, and Dull in his "Modern Physics."

The people are ready for a full understanding of light and are only waiting for a scheme of study that is based on the natural play of light as they already, by intuition and practice, know how to use it. The truth of quantity with simple units for measuring it must be made the foundation of the scheme of study instead of the theoretical point source which for 400 years has failed to instruct the people in light.

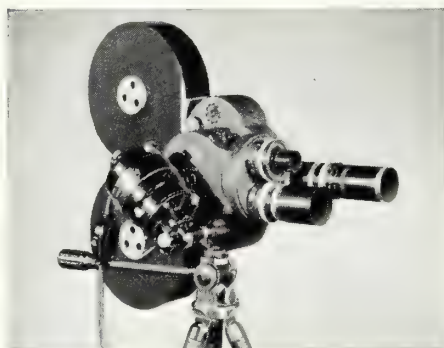


Martin Johnson in Africa with two of his B & H Professional Cameras.

B & H Eyemos. 71-C. 35 mm. Seven speeds. Three lens turret head. Built-in hand crank as well as spring motor drive. Price, \$450 (including federal tax). Electric motor drive and 400-foot magazine extra. Prices on request.

Better testimony to the quality that has given Bell & Howell professional and Eyemo cameras unquestioned leadership would be hard to find than this letter from Martin Johnson concerning the filming of his latest movie, "Congo-gorilla."

"Of course," says Mr. Johnson, "the film was made entirely on Bell & Howell pro-



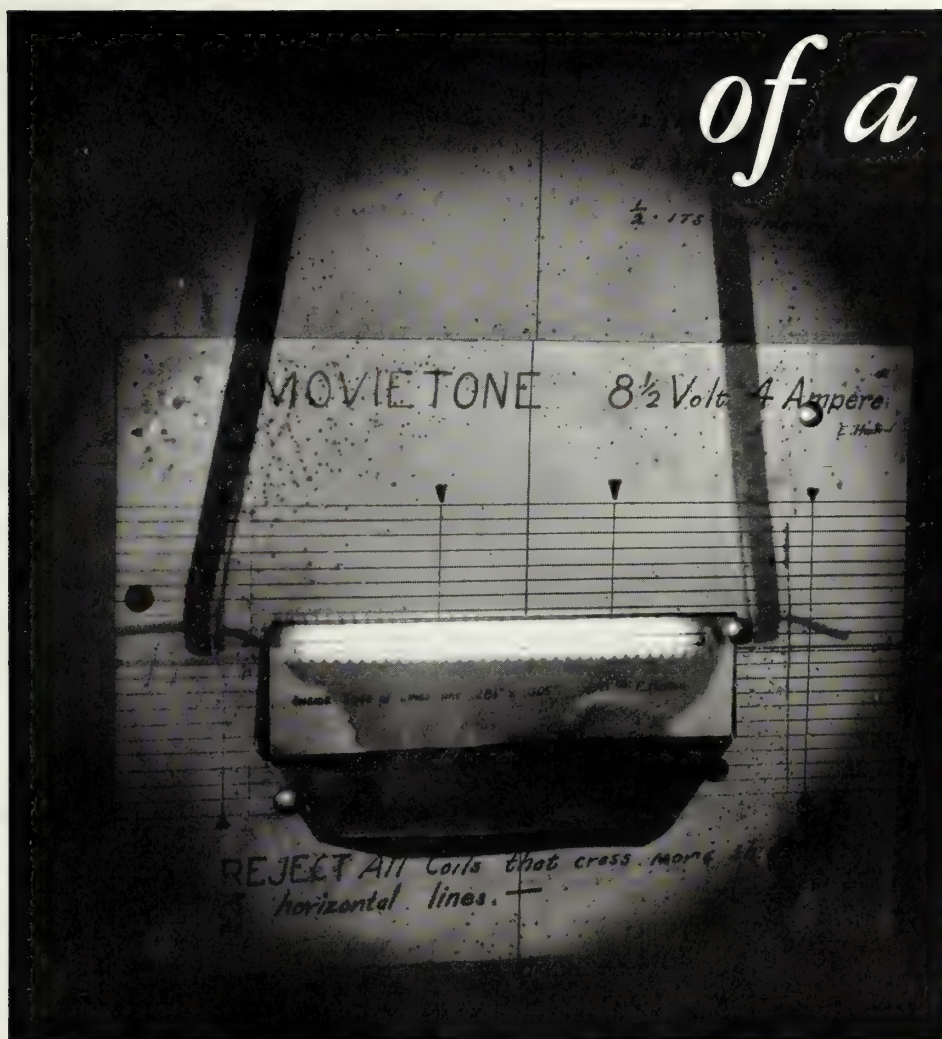
fessional cameras, excepting perhaps a thousand feet made on Eyemos. The professional cameras I have had for many years . . . one about thirteen years . . . and they are as good as new. As for the Eyemos, I have four and could not do without them. They are invaluable for quick work. As a matter of fact, I made most of my gorilla pictures with Eyemos and could never have made the wonderful films with any other camera. The gorilla pictures had to be made quickly and the use of bigger cameras would have been too slow."

Write for full information on these great cameras.

Bell & Howell

Bell & Howell Co., 1849 Larchmont Ave., Chicago;
11 West 42nd St., New York; 716 North La Brea
Ave., Hollywood; 320 Regent St., London
(B & H Ltd.)

Accurate to the breadth of a hair



Unretouched photograph of projected filament

To speed the human eye in detecting inaccuracies in lamp manufacture, the image of the filament is projected onto a screen—with the result shown above. In the case of the sound projection lamp, unless the image completely and evenly covers the slender rectangle on the test card as illustrated, the lamp is rejected. By such rigid inspection General Electric assures you of dependable performance.

IF the filament of the sound projection lamp deviates from design by a trifle more than the breadth of a hair, perfection of sound and picture created in the studios may be lost in the theater.

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Accuracy is typical of the making of General Electric MAZDA lamps, from the big 5KW and 10KW flood-lights, to the tiny sound lamps. Every lamp produced

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GENERAL ELECTRIC

MAZDA LAMPS

CHES'S PLACE

In Two Parts—Part II

By FRED A. FELBINGER

IN the preceding installment we were told how Ches's Place, a speakasy favorably known among news reel men, is presided over by a man whose general characteristics are not unlike those of the staid brownstone mansion in which he does business—just "home folks." Ches, however, is something of a story teller, when once he gets started.

On the night in question the boys have contrived to get him under way to describing his experience on a duck hunt. As the gang gathers around, and that includes the Milkman, the while faithful old Dobbin awaits without the door, Ches settles back in his chair.

When Ches began to narrate the gang always quieted down to listen and wind up with a hearty laugh . . . and another drink . . . on the house.

If the noble experiment proved nothing more than that Ches was the best story teller of all the bartenders created by the eighteenth amendment then it indeed was a noble experiment.

"Well!" started Ches, as he drained the gin buck one of the boys had just bought him (Ches never took a cigar. Shrewd business experience had taught him always to drink with the newsreel boys). "This screwy pal of mine, Red Maloney, called me up and says let's go huntin'!"

"Oh, was Red a tough bird? He could lick anybody he didn't like . . . and he wuz always cravin' to bust some gea on the beezee . . . when the cops saw him they walked the other way . . . he had 'em scared silly . . . swell guy . . . heart of gold . . . until he got it . . . somebody gave him a ride finally.

"Anyway, me and Red gits a coupla shotguns . . . you know them real long ones . . . not sawed-off ones like you see around town . . . and we takes a coupla pints along . . . you know out in the country . . . cold? . . . Jeese! Well, I tell you, only two daffy guys would be out huntin' in cold like that. . . . We wuz both daffy, plain crazy, and canned up?"

"Well, we gits out there, and you know you gotta have a license . . . so we planks down the dough and the sheriff, or what the hell he wuz, scribbles out a ticket . . . and he then tells us we kin shoot so and so kinda ducks . . . but you mustn't shoot this one kind or it'll cost you twenty-five bananas for ev'ry one you salts down.

Master of Pantomime

"Well, how the hell is I gonna remember what is a duck I kin hit flyin' up there, or if maybe it's one of them two bit ducks. . . . Anyhow, we gits

a boat . . . the seats are all wet . . . you know how that feels, special when it's cold out. . . . Well, I tell you, we was just plain daffy. No sane guy would be out there . . . and we hits the bottles, me and that screwy pal, Red, and we gits all canned up. . . . So we row and row around."

And Ches proves to be a master at pantomime, when he gets to the rowing part of his story.

"Well, we sees a bunch of weeds over a corner of the lake . . . it's early mornin', you see, and you dasn't shoot yet . . . gotta wait until the sun comes up. . . . There ain't a single guy on the lake . . . jest us two daffy birds . . . me and Red. . . . Well, we rows over to them weeds, and jest as we gits into 'em, about two dozen geas yell:

"Get outa here! get outa here! . . . a whole mess of hunters . . . jest as crazy as us. . . . Honest, I tell you, you gotta be crazy, sittin' in a boat . . . wet seat . . . out on a cold lake like that. . . . Well, we hollers back:

"Shut up, nix to you." . . .

"And Red asks me . . . should I let 'em have it? . . . And I gits scared, maybe Red is gonna blow that shotgun off. . . . Well, I finally says 'Naw, let's row over the other side; I sees some more weeds sproutin' over there anyhow.'

"So we rows and we rows . . . and we gits all set to plaster in that bunch . . . and the same thing: 'Get outa here! get outa here!' . . . Cripes, Red gits all hot and me, too. . . . Well, I finally tells Red, let's git out in the middle of the lake. . . . There ain't nobody out there. . . . So we rows some more. . . . And we throw over the anchor.

No Ducks See

"So we proceeds to git canned up some more on the bottles . . . not a soul in sight . . . and then I gits cold. . . . Crazy me out there freezin' on that lake when I shoulda been home in a warm bed . . . and then the sun comes up . . . but no ducks, see."

Well, by this time Ches's customers are on the verge of hysterics, so Ches becomes a bit more eloquent in his gestures on illustrating his yarn.

"Well, all of a sudden a mess of ducks fly over us, and then the shootin' starts . . . and from all over the lake . . . Bing! bing! bing! . . . And the shots is fallin all around us, right around the boat.

"Cripes . . . you kin see the slugs splash a couple feet from the boat. Scared? . . . Boy . . . Right away I starts sayin' my prayers . . . and Red, he is hollerin': 'Hey, you screwy lugs! Cut it out! Cut it out! . . .



Quit shootin' at us. . . . We ain't ducks, you lugs!"

"And he stands up in the boat . . . and is he mad . . . and cockeyed? Well, the boat starts to rock and the shots is still fallin' around us . . . and it's cold . . . and I don't wanta git wet . . . and all of a sudden a duck falls near us . . . and then the shootin' stops.

"Well, we paddle over and git the duck . . . and about two dozen guys is rowin' over hollerin': 'Hey, that's my duck!' . . . And everybody wants that one dead duck. . . . Well, Red sticks up the shotgun at the guys closest and hollers: 'Git back, that's our duck!' . . . and he cussed 'em out . . . and finally they let us keep it.

Wrong Kinda Duck

"So I says. . . 'Come on, Red, let's go home.' . . . So we rows to shore, and jist as we is about to scam, up comes this sheriff guy and says . . . 'Hey, let's see that duck!' . . . and you know what it wuz?"

"One of them two bit ones . . . and I'm holdin' it . . . imagine . . . all wet and cold and canned up . . . and then I gotta pay up twenty-five bucks because it's the wrong kinda duck.

"Well, I ain't been ever huntin' since . . . I telya you gotta be daffy to go duck huntin'. . . . Come on, youse guys, drink up . . . this one's on me."

And the boys at the bar laughed heartily as Ches filled them up again . . . just as another cameraman entered. . . . "Hello, Andy." . . . "What ho! if it ain't Aibi Andy the Newsreel Sheik, comin' back to a common old saloon after being out with mama's angel child!"

"How's the new dame, Andy?" . . . to which Andy Parker, ace camera twirler of Pictorial Topics, replies, "In your hat! All you birds! Can't a guy go out with a decent woman for a change? Another thing! I saw

a great thing tonight. Talkin' movies! Honest, it's the greatest thing I ever saw! . . . They call it Vitaphone! . . . they showed a couple short stories of some people singin' and also one of a band playin' and they had close-ups of the guys with the instruments. . . . Boy, it was marvelous."

So the gang listened to Alibi Andy explain his discovery. . . . Finally Pat McCarthy offered: "Well, it's probably a good novelty, but how in hell are they going to keep the public interested in something like that?"

"Well, can't they make features like that, too?" queried Andy. . . . "Aw, nix, Andy, you'll probably be tryin' to tell us we'll be makin' the newsreel talk next!"

Dobbin's Rest Ends

"Well, why not?"

"Say, some of us guys can't even focus a lens, much less make a talkin' picture."

"Well," continued Andy, "perhaps they have some engineers, you know, real radio engineers, that handle that!"

"Hire a hall, Andy! What we need is a faster film in this business . . . not all that screwy radio business

you're dreamin' about." . . . "Naw, it's only a novelty!"

And then Pat McCarthy offered: "Sure, Andy! Imagine putting those radio engineers in with us guys. . . . Why, they might even tell us how to make a picture! . . . Haw! Haw! Haw!"

And Ches was beginning to become a bit jealous that some one else besides himself could create so much hilarity. . . . Joe the Milkman decided this conversation was a bit too technical for him. . . . Besides, it was time he was moving along.

So as the master stumbled aboard the rubber-tired milk wagon old Dobbin knew his rest for the night had terminated . . . also that the master was in better spirits the same as he was every night after leaving the old brownstone mansion. . . . So Dobbin gave the old brownstone building a parting wink . . . the same as he did every night.

Elegant old building, thought Dobbin, with some real horse sense . . . and Character, too, in that old brownstone.

And Dobbin moved lazily along the milk route . . . and the building of Character remained behind.

"Ches's Place!" . . . yes, Character . . . even if only after a fashion.

torium of the theater, through the medium of loud speakers on the stage.

The stage manager's call system is another innovation. It enables the stage manager to communicate with any part of the theater through a microphone on his desk.

Switzerland Gives Control of Films to County Officers

THE Conseil d'Etat of Switzerland has decided to alter the law of 1927 in reference to cinemas and film depots by the institution of county authorities for the control of films.

In future the department of justice and police and the municipal authorities will be competent to refuse permission for the showing of a film or part of a film. These authorities also have the right to prescribe measures to safeguard public order and to forbid admission to a cinema in their area to children under 16 years of age, even when accompanied by an adult.

They have the right to demand the suppression of scenes, texts (spoken or written) and printed or illustrated publicity.

Complete prohibition of a film must be immediately notified to the federal department of police. The right of appeal to the Conseil d'Etat is reserved.

A county commission will be nominated in the various counties, and it must notify the department of justice and police of any film which it desires to place under restriction. The commission is composed of seven members one of which is a woman.

Russell Looks In

Mervin B. Russell, member of International Photographers with headquarters in Salt Lake, was a July caller at organization headquarters in Hollywood. The visitor is connected with Publix Theatres in his home town. He also is an aviator.

Photophone to Install Last Word in Sound for Rockefeller Centre

WHAT is believed to be one of the most complete systems of sound reproducing and amplifying equipment ever designed for a theatre will be installed in the new Sound Motion Picture Theater, between forty-eighth and forty-ninth Streets, in Rockefeller Center, according to an announcement made by Metropolitan Square Corporation, holding company for John D. Rockefeller, Jr. The contract for this equipment has been awarded to the Photophone Division of the R. C. A. Victor Company.

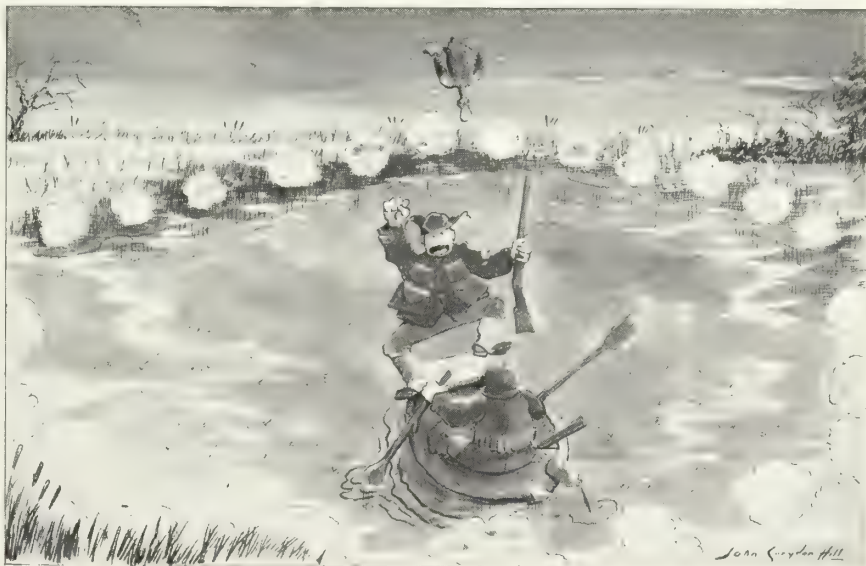
The steel work for this new theater, which will seat 3,500 persons, is now being erected. The theater will open next autumn. It will be operated by the Radio-Keith-Orpheum Corporation under the direction of S. L. Rothafel ("Roxy"), as will the International Music Hall in the north block.

Four standard size Photophone reproducing units, an 80-watt double channel amplifier in the projection booth, and four 50-inch loud speakers on the stage will be used in connection with the reproduction of sound motion pictures in this theater. In addition there will be a public address system, with twenty-five microphones, to reinforce the stage productions.

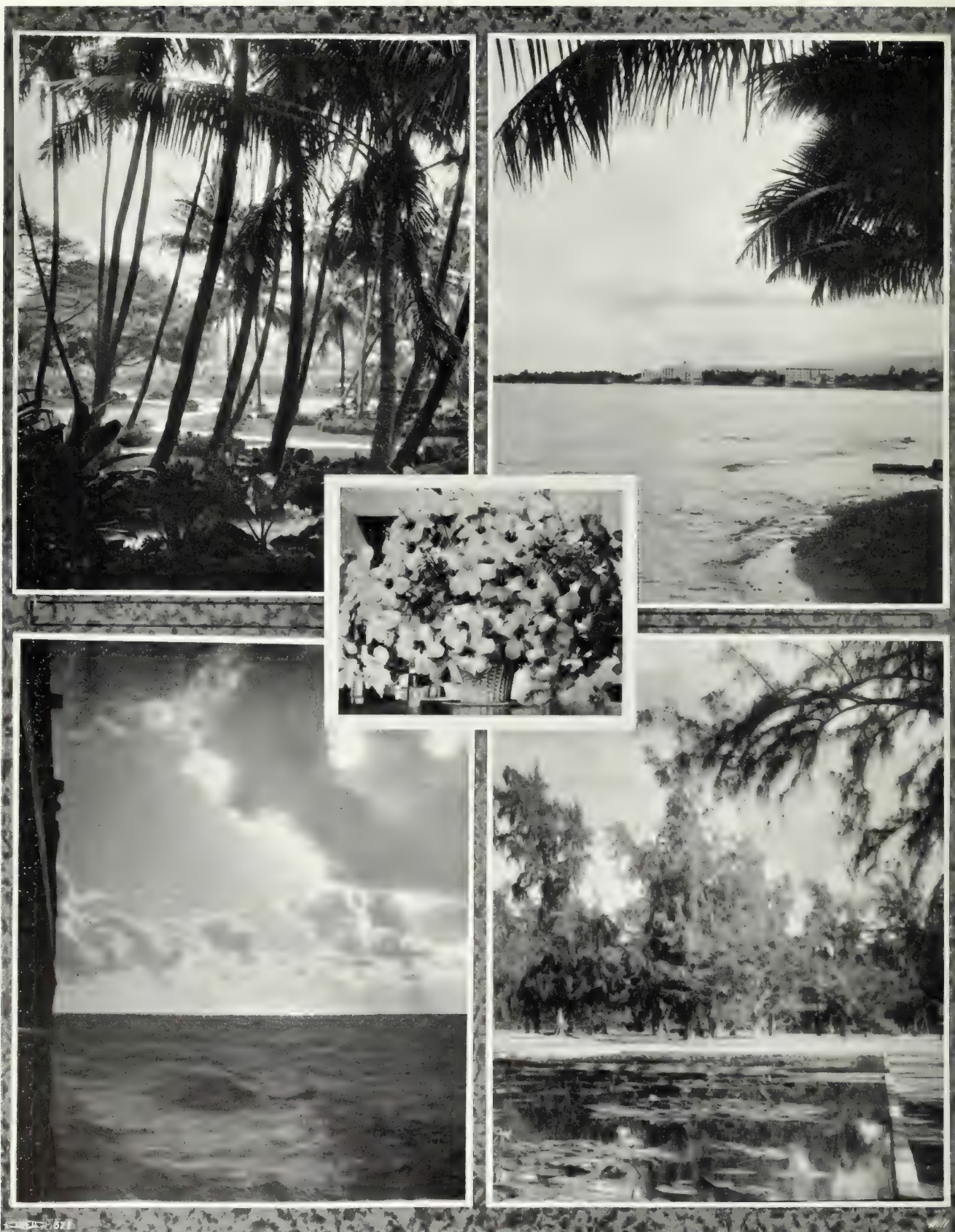
Unusual features of the installation include a rehearsal system for use in connection with the direction of productions; a stage manager's call system and fifty-two "Acousticon" seat phones, attached to selected seats for the benefit of the hard of hearing. Complete radio and phonograph equip-

ment in the projection booth will make it possible to transmit radio or phonograph programmes to the audience at any time.

The rehearsal system is said to be the latest development of its kind. With it the stage director, carrying a microphone, may conduct his rehearsals from any position in the audi-



"Hey, you screwy lugs! Cut it out!—Quit shootin' at us! We ain't ducks, you lugs!"



Upper, left, garden in Royal Hawaiian Hotel, Honolulu; view of Waikiki Beach from Oala Park, Honolulu. Center, basket of hibiscus flowers. Lower, left, view from steamship just before sundown; Oala Park. Photographs by Alexander P. Kahle

Hunt Shark and Tuna with Camera

Search for Motion Picture Backgrounds Takes Crew on Six Weeks' Expedition to Deep Waters Not Always Pacific

By FRED TERZO

STARTING out from the harbor of the California Yacht Club Friday night, April 8, a camera crew composed of Byron Haskins, first cameraman; Ray Ramsey and Homer Scott, second cameramen, and Larry Laraby and the writer as assistants set forth in a boat loaded with equipment on a photographic fishing venture.

Our destination was the Secorres Island, situated in the Pacific ocean about a thousand miles from San Pedro harbor and five hundred southwest of Mazatlan, Mexico. Our objective was to photograph tuna fish and shark in action and to secure backgrounds for Warner Brothers-First National's "Tiger Shark."

Having passed the customs at Ensenada, Mexico, with a bit of diplomacy, we put to sea on Sunday morning not expecting to see land again until we reached Magdalena Bay, where the fishing boat was waiting for us. But we had a bit of engine trouble and stopped at Turtle Neck Bay for

repairs. I was mighty glad to get my feet on terra firma once more.

There is a fish cannery at this little bay owned by Japanese, who employ the Mexicans to work for them. The womenfolk were very shy at our appearance and ran to hide in their huts.

The sea was rough all the way and we encountered heavy fogs during the entire trip. We reached Magdalena Bay only a day late. Here we repacked our load, which had shifted quite a bit, caused by the heavy seas we encountered.

Short Water Rations

We sailed on to San Jose, at the tip of Baja California, where we planned to secure water for the last lap of our journey to Secorres Island. We were met by many clamoring Mexicans in bum boats desirous of transporting us to dear old mother earth, and did we go!

We rode through and over high breakers, expecting to be upset any moment, to land high and dry on the

beach. Unfortunately the water was infected with malaria germs and we were on short water rations until we reached our goal. I had developed some film and I wanted to wash it, so I stepped down the ladder on the side of the yacht to use the sea as my basin. Luckily for me I misjudged the distance to the water, for as I put my hand down toward it a lovely little ten-foot shark went touring by in search of a tender bit for dessert.

The sharks were plentiful in these waters, and as they are carnivorous we really were shy of them and kept our distance.

That story about the shark that it has to turn on its back to take a bite is just fish talk. It bites in any fashion and does it very well—so well in fact we did not risk going in swimming, but it was a real thrill to hang on to the end of a rope tied to the stern of the boat and drop off, allowing the boat to pull us along in its wake. There was no danger of sharks as the wash of the boat keeps them away, only it would have been tough if we had let go of the end of the rope.

Ashcan of Pacific

Secorres Island is inhabited by 1500 domesticated sheep turned wild and two tame burros. There is very little vegetation. Known as the Ashcan of the Pacific, the island is composed



Hauling aboard a tiger shark weighing approximately 1800 pounds. Fred Terzo holds open its mouth, while on the right are shown some of the forty-two baby tiger sharks that were nestling in their mother's mouth.

of volcanic rock. Along the shore is a small spring, the source of our water supply, which could be secured at only such times as the tide was out and had been cleared of salt water.

Before we could actually shoot it was necessary to have fish. We learned how schools of fish were located by watching the birds, which would hover over the water endeavoring to capture the small fish the tuna had chased to the surface. The schooner was halted and fishing began in earnest when such a school was spotted.

It is a great sport, this tuna fishing. It is a one, two, or three man job, according to the size of the tuna in the school. A one man job is a one-poler and involves but one pole, while two men will use two poles to one hook and line. Three polers are for fish upward of 150 pounds.

If the school is a large one from five to forty tons may be caught in a couple of hours. As soon as the blood of the tuna stains the water the sharks are there to get their share. They jump clear of the water in their endeavor to secure the fish off the line and in this manner several sharks were caught.

A twelve-foot platform was rigged out on the side of the boat to enable Bun Haskins, first cameraman on the trip, and the writer to get a different angle. Incidentally, when not in use a derrick was rigged to haul up the platform. Our first setup was a real thriller, as we received a thorough soaking from the heavy seas. It took me several hours to clean the camera of the salt sediment. We worked as often as was possible, that is, when old man sun would give us a break. The weather was miserable and cloudy most all the time.

The frigidaire system on the yacht took a turn for the worse and laid down on the job so we headed for Mazatlan to have it reconditioned and to refuel. After we were out about a hundred miles we ran into what the captain called a trade wind. We all hoped it could be traded for a smaller one, because it surely made the boat rock like a cradle. The waves were breaking all over the boat. After being tossed out of bed twice one of the boys slept on the floor. Another rolled over, cot and all. Finally we tied all the cots together and fared better.

Ride Heavy Seas

Something happened every minute, it seemed. About halfway to Mazatlan the engines conked. We were out of the regular shipping lanes and we wallowed about in heavy seas for several hours until the oil pumps had been fixed.

Mazatlan is a beautiful town and we had the opportunity of photographing many lovely backgrounds for the picture. We spent three of the six days on shore, most of the time under the showers, and it wasn't hot there, either. The boys didn't feel the depression in this fair land of beauty, as the rate of exchange is about three to one and our money seemed to go much further, although it didn't last any longer.

We made contact with the schooner once more and again sailed for Secorres Island. Here a huge ray fish or sometimes called a sea bat was harpooned and shot and pressed into service. A piano wire was attached to the fish and it was dragged after the boat, while a diver went in front of it as if the fish were going to attack him. The diving bell was put into use here and Homer Scott got

some effective scenes of sharks and tuna fish as well as that of the ray fish. The bell was lowered about twelve feet into the water, and the cameraman remained in it about an hour, air being pumped to him.

It was very interesting to see the tuna packed, for of course this was a regular commercial trip to the fishermen. The fish are washed, after they are caught, in sea water. Then they are put into the hold. They are stacked in rows on bins and are covered with layers of ice.

The temperature is kept at freezing point and at that point the fish will keep as long as two months. After we had been gone five weeks we headed for home. We all enjoyed the trip, although we were glad when the five days had passed and we sailed into San Pedro harbor, exactly six weeks after leaving it.

Merle LaVoy on Dangerous

Ascent of Mount McKinley

MERLE LA VOY, who had been the East for the last year, passed through Los Angeles early in July on his way to Mount McKinley, in Alaska. The former Pathe News man, who was a member twenty years ago of the Parker-Browne expedition on the first ascent of Mt. McKinley, will recover the body of Theodore Koven, who with Allen Carpe was killed May 9 last in a crevasse at 11,000 feet altitude, and take it back to New York.

The location of Koven's body is known and is twelve miles up the glacier in ground familiar to the cameraman. La Voy sailed from Seattle July 9 and planned to execute his assignment and return to New York by Sept. 10. Following that he will return to the West Coast.

Spindler and Sauppe Named

Agents for Skinner Meter

The firm of Spindler and Lauppe of 811 West Seventh street, Los Angeles, has been appointed sole distributor of the new Skinner exposure meter without batteries. The device, which is small, is described as most sensitive and covers a range from F1.4 to F64.

The meter is obtainable in two types, for studio interiors and general use.

Flenner and Bryan Join

Harry Flenner and Robert F. Bryan, members of International photography business. Their partnership for conducting a commercial photography business. Their quarters are in 406 Balboa Theatre Building in San Diego. The two extend a cordial invitation to all their brother members visiting in San Diego to look in on them.

Siam Makes Talker

According to Commercial Attache C. E. Brookhart, "Going Astray," the first all Siam talking picture, has been exhibited in Bangkok and aroused considerable interest.



Rare photograph showing possibilities in the way of a breach of the peace that may ride behind a stone wall. Emmett Schoenbaum failed to tell us the outcome of the eyeing match following his taking of the picture. Many a dog in similar circumstances banking on his superior bulk has been fooled with disastrous results to the integrity of his hitherto unclawed nose.

WHY NOT ONE FILM FOR ALL SHOTS?

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EASTMAN SUPER-SENSITIVE
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'Industrial Freedom'--Its Meaning

TRIBUTE recently was paid by the Merchants and Manufacturers' Association of Los Angeles to a former general manager, who had completed a dozen years of service. "It was the good fortune of the Merchants and Manufacturers' Association to enlist his services to perpetuate industrial freedom in this community," the tribute read, according to Mr. Hearst's Examiner of July 1.

"He has builded a philosophy and an organization that has [sic] stood all the tests of business and human relationships and his work will carry on."

High sounding are those words and somewhat impressive when read thoughtlessly and in possible haste. But let's examine them with a bit of deliberation.

JUST what did this tribute mean by "perpetuation of industrial freedom in this community"? Indeed simple is the answer.

It is that one solid and wealthy organization each individual member of which is bound to his neighbor through selfish and mutual interest denies to other individuals who happen to be employes of some member of the organized group the right to band together as have its members.

Industrial freedom under this perverted use has been known to go further than that. We do not have to step outside the municipal limits of Los Angeles to find concrete examples, or for that matter of Hollywood itself.

Not only has it been denied the laborer is worthy of his hire. It has been denied the laborer is worthy of any hire if it so happen in the pursuit of what he conceives to be his liberty and happiness he has taken steps to organize those similarly situated in life and in the course of many weary and lean months it has been borne in on his consciousness that all employment doors mysteriously are closed against him.

That must be industrial free-

dom within the meaning of the tribute.

THE former employe may have been a most worthy individual, but let it be asserted he did not build any philosophy or any organization that has stood or will stand all the tests of business and human relationships nor will his work carry on—indefinitely.

The fundamental philosophy that he exemplified according to the ordinary interpretation of the tribute was the philosophy of the barons of feudal days, of a period even yet all too recent when the nod of a head meant the snuffing out of a human life or many human lives—when the marking of an X meant the destruction of thousands of men created in the image of God.

That was industrial freedom within the view of the barons

and within the philosophy of the barons, but it was a philosophy that was powerless to withstand the tests of business and human relationships. It was a philosophy that could not and can not carry on other than spasmodically.

IT IS a philosophy in the up-setting of which millions of lives have been sacrificed across the ages. Other lives will be sacrificed in the years to come the more surely to solidify and fortify the philosophy that denial of the right to organize does not constitute industrial freedom.

It constitutes what more accurately and more honestly may be termed industrial slavery.

And the comparatively small measure of industrial slavery that still survives will wane to the vanishing point when the time shall serve. G. B.

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Cream o' th' Stills



Unusual picture of the Mosque of St. Sophia in Constantinople, which prior to the Conquest was a Christian church. Merle La Voy photographed it from one of the galleries. The chandeliers have been lowered to within a half dozen feet of the floor. The strong light spots in lower left foreground come from sun streaming through one of the upper windows



Cream o' th' Stills



Famed Lake Tahoe is in the distance, with three tiny bits of water in between. Mark Twain in his Virginia City days was one of the lake's early visitors. Photographed by Loyal Himes.



High lights and deep shadows in Zion Park, Utah, when photographed by Emmett Schoenbaum



Cream o' th' Stills



*Here is June Lake,
but a single mile
from the highway
north of Bishop,
in the Sierras,
says Art Marion,
who exposed this
photograph which
hardly can fail
to tease one of
those incorrigible
outdoor addicts.*



*Edward H. Kemp, I. P.,
San Francisco,
sends in this
view of Squaw Peak,
near Kingman,
Arizona*



Cream o' th' Stills



California Yuccas

*Beauty walked in silence
Her mission to fulfill,
And left her tapers burning
On the altar of a hill.*

*Photo by
Harry Blanc
Verse by
Berenice M. Conner*



Cream o' th' Stills



*Photographed
in Newhall,
California*

*Tall tapers, gleaming white,
Along an ancient way—
Where beauty burns these candles
Once padres knelt to pray.*

*Photo by
Harry Blanc
Verse by
Berenice M. Conner*



Cream o' th' Stills



In a Universal picture we see Elmer Dyer as he photographs a battle in the air, with the loser seemingly falling in flames. Also showing high Sierras in June

Leaving the chill of ice and snow we look in on a Fox company on location in Arizona making "The Killer."

The camera silenced by its blimp seems to be about the only thing photographic that is covered.

Bert Lynch exposed the still





Cream o' th' Stills



*Swinging across
the Pacific
we sit in on
a Japanese troupe
making "Namiko,"
photographed by
Harry A. Mimura,
I. P., now back
in Hollywood.
Shot shows
Mizutani in a
close-up, with
cameraman
beside her*



*Hurdling the
Pacific, the
United States
and the Atlantic,
here we are in
England, where
Associated Radio
is making
"Water Gypsies."
Cameramen shown
are Bob Martin
and Bob De Grasse,
of Hollywood.
Work in that
peaceful atmosphere
must mean
real effort*



Cream o' th' Stills



A snapshot of a business street in early morning—an impressive visualization of movement, of Life. Photographed by Clifton Maupin.

Amateur Department

16mm. Sound on Film a Lifesaver

Means Much to Makers of Industrial Motion Pictures for Employment in Advertising as Well as Promotional Campaigns

By HERFORD TYNES COWLING

JUST at the moment when industrial motion picture production and its use in both advertising and promotional methods is at a standstill and sponsored films in the theatres have been tabooed Radio Headquarters now crashes through with a life saver. Sixteen mm sound-on-film is a godsend to the industrial motion picture producer. Other manufacturers are stampeding to get on the band wagon.

The speed with which 16mm. sound-on-film has been developed has done much to elevate the 16mm. size to the semi-professional classification. Now since Kodak has gone 8 mm. (wisely or not to be later determined), with 16mm. sound-on-film projectors already on the market, and with the fact that 16mm. sound-on-film cameras are

about ready to be placed on the market, the laboratories must be prepared to handle the developing and printing of 16mm. sound-on-film.

The first demand is for an optically produced 35mm. sound production to be reduced and rerecorded to fit the 16mm. sound-on-film projectors, now being manufactured, of which there are several.

While it is necessary to make a 16mm. reduction print from the 35mm. picture negative, so far as the picture is concerned, getting on the sound track is not so simple. The best results are obtained by making a rerecorded 16mm. negative of the sound track, after which this sound track is printed by contact on the reduced picture positive.

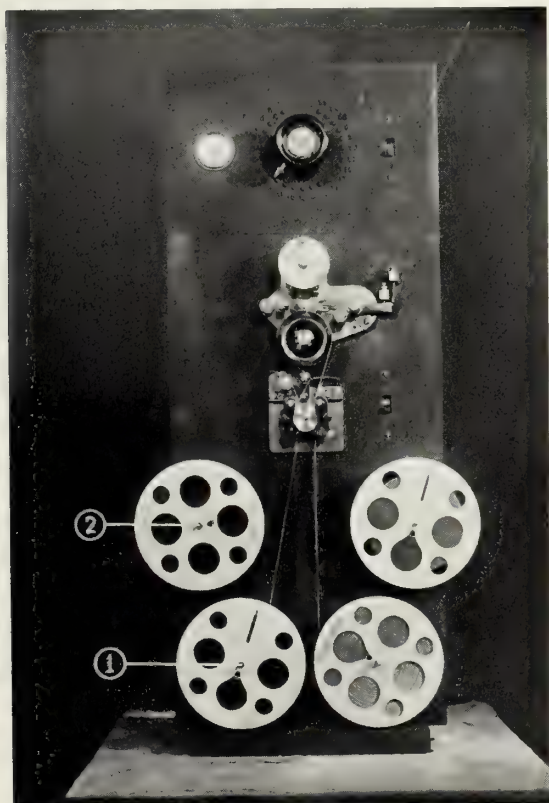
Since only acetate 16mm. raw stock

is sold to the trade the question of shrinkage during processing is of considerable more importance than with the 35mm. size, for which nitrate raw stock is available.

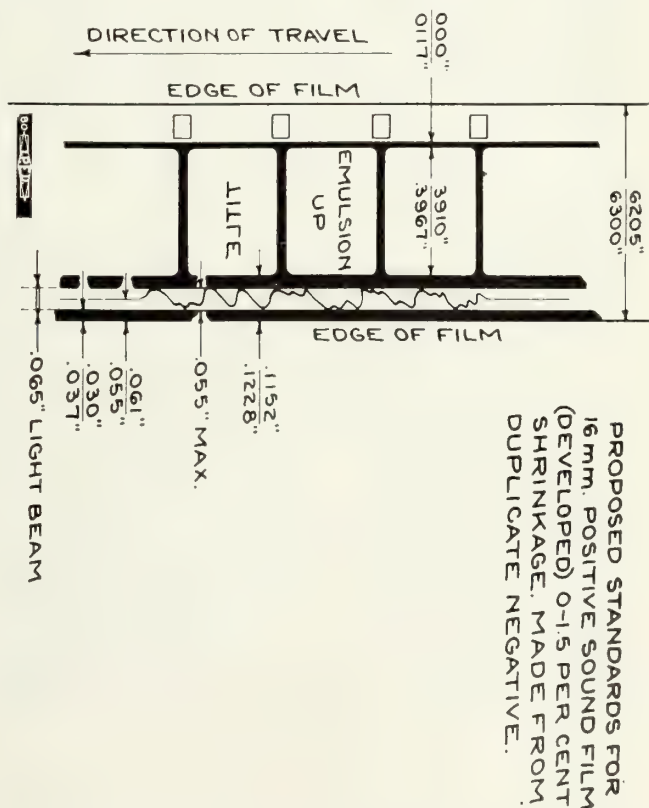
Since the 16mm. sound-on-film projectors operate at 36 feet a minute as compared to 90 feet a minute for the 35mm. projectors, two and a half times slower, it must be remembered that the definition required for the 16mm. sound-on-film must be correspondingly greater. The 16mm. sound track must be printed continuously, so that some method had to be devised automatically to compensate for the extreme shrinkage of the 16mm. acetate sound negative stock. At the same time critical definition is essential to good results.

The Wood-Watson 16mm. continuous contact "sound-on-film" sound printer is designed to meet the exacting requirements necessary for continuous-printing the 16mm. sound track and compensating for the extreme shrinkage encountered in the 16mm. sound acetate negative.

This automatic shrinkage compensation is the basis for the entire de-



Wood-Watson 16mm. sound on film sound printer.



Drawing of sound track made by Wood-Watson 16mm. Printer.

sign and accounts for the superior results obtained on this printer. In the old type sprocket printers the films, being of different lengths, were forced to slip past each other, thus blurring the high frequencies and often introducing the so-called sprocket noise in spite of the most careful adjustment.

Shrinkage Compensated

While they were, in general, good enough for 35mm., it should be remembered that the definition required for 16mm. is two and one-half times

that for 35mm. and the shrinkage of 16mm. safety film negative is several times as much as 35mm. negative.

In the Wood-Watson printer the shrinkage of the negative is automatically compensated exactly to fit the positive and there is no tendency for the films either to creep or lose contact. This insures the best possible printing in the simplest way.

What appeared at first to be a very difficult process now becomes simple and available to every laboratory. Existing 35mm. sound productions can

be reduced to fit the 16mm. requirements, also 35mm. silent productions can be re-edited and adapted to the 16mm. sound-on-film projectors either by preparing a 35mm. sound track negative and rerecording or having a 16mm. sound track negative recorded direct for the silent production.

The adaptation and use of such 16mm. sound-on-film editions will be quite apparent to the industrial producer looking for new markets and to retain his old ones.

Cameras and Projectors for 8mm.

Eastman Will Introduce During August Two Types of Projectors and One of Camera Employing 16mm. Width of Stock

A MOTION PICTURE camera that quadruples the number of images recorded on a given length 16mm. film and thereby makes every foot of film go four times as far as to be introduced during August by the Eastman Kodak Company.

Small enough to fit in a coat pocket, the newly designed Ciné-Kodak Eight holds 25 feet of 16mm. film, but takes enough pictures on that length to run four minutes on the screen—equal to the projection of 100 feet exposed in other cameras using 16mm. film.

The Ciné-Kodak eight will save those who use it nearly two-thirds of film cost, it is stated by the manufacturers.

The development in home pictures is consistent with an Eastman policy effective since the early eighties—reduction of the expense of amateur photography to make it available to an increasingly large group without sacrificing the interests of “advanced amateurs” who desire to continue using the more elaborate equipment.

The Ciné-Kodak eight, equipped with a Kodak Anastigmat F3.5 lens, is the lightest, smallest motion picture camera with a film capacity permitting four minutes of projection. The low cost of both the apparatus and the film, together with the compactness and simplicity of the equipment at what is declared to be no sacrifice of convenience, promise that the Ciné-Kodak eight will find wide acceptance among the large group of persons who wish to make pictures but who feel they cannot afford the special features of 16mm. equipment.

25-Foot Film

The quality of the result is pronounced very high by persons who have seen them projected in Rochester. More than two years of direct experimentation have preceded the appearance on the market.

There is a new method of distributing on the film the sixteen photographic images taken a second. The camera loads with a 25-foot roll of special 16mm. film, but it exposes only half the width of the film at a

time, recording a series of complete images on each half. When the 25 feet have run through once the spool containing the film is removed and placed on the supply spindle.

The other half of the film is then exposed. The width of each image being thus reduced by half, the height is similarly reduced and the number of images down the length of the film is doubled in consequence. Each exposed half of the 25-foot roll contains, therefore, as many pictures as a 50-foot roll exposed in other cameras using 16mm. film, and the whole 25-foot roll contains as many pictures as 100 feet from the larger home movie cameras.

When the exposed film reaches a processing station it is processed, slit down the middle, spliced end-to-end, and then returned as a 50-foot reel of 8mm. film with perforations down one side. Perforations on the special film for the Ciné-Kodak eight are spaced half as far apart as on other 16mm. film.

The special 25-foot rolls of 16mm. film have an extremely fine-grained panchromatic emulsion that assures a clear, sparkling screen image in spite of great magnification. A black coating on the back of the film reduces the possibility of halation. The film rolls are small enough so that several may be carried conveniently in a pocket.

Will Split 16mm. Film

As in the case of other 16mm. film the price of rolls for the Ciné-Kodak eight will include processing—and also the additional work of slitting and splicing the 16mm. width into 8mm.

Two Kodascope Eights have been designed for the projection of the new size film. They will be put on the market simultaneously with the cameras.

The Kodascope Eight, Model 60, is equipped with a 100-watt pre-focussed projection lamp with a decentered filament. An efficient optical system gives brilliant pictures on the 22 by 30 screen. The projection lens has a

focal length of one inch. A high-speed motor-driven rewind requiring no changing of belts or reels, and provision for plugging in a table lamp to turn on automatically when the projector is turned off are other features.

The Kodascope Eight, Model 20, also has a one-inch lens. It is equipped with a dependable lamp for adequate illumination. The size of both projectors permits very easy carrying.

As in the case of full-width 16mm. movies, titles will be available for splicing into film exposed in the Ciné-Kodak eight. Miscellaneous successful professional motion pictures for showing with the Kodascope Eight also will be prepared, under the name “Cinegraph Eight.”

Advertising Agency Plans To Preserve Air Programs

LORD & THOMAS, advertising agency, has purchased special phonograph disc recording and reproducing apparatus from RCA Victor. The firm plans to make disc records of the Lucky Strike programs with the new apparatus, as an inexpensive means of preserving the programs exactly as they go out on the air. This permanent file is expected to prove especially valuable to the agency and its client because it permits of frequent rehearsals whenever it is desired to analyze a program or study the microphone technique of the artists appearing.

This is the first agency to take this means of preserving radio programs for future reference. Previously the new recording equipment has been found useful in recording accurate evidence for court and police work.

Attendance and Admissions Slip Heavily in Hamburg

IN Hamburg, Germany, cinema attendance in March and April, 1931, totaled 1,306,824 and 1,330,113 persons respectively. These totals decreased to 1,070,520 and 1,007,329 persons during the corresponding months of this year, or losses of 20 and 25 per cent, respectively. To judge the full import of these figures it must be considered that as compared with last year admission prices have suffered a general decrease of about 25 per cent.

Meet Screen Show's Granddaddy

Tracing the History of Present Day Picture Entertainment from Phonograph Parlor to Pretentious Theatre of Today

By EARL THEISEN

GOING back over the years to a period shortly prior to the commercial introduction of the Edison "peep show" kinetoscope in April, 1894, we find the early beginnings of a development which leads up to the present day motion picture.

This prelude to the mechanical showhouse was in the form of a phonograph parlor and had grown from a curiosity, introduced following the perfection by Edison of the phonograph in 1877, to a matter-of-fact place where the more solid citizenry went for musical entertainment. Phonographs of this period had not acquired the famous morning glory horns, although some models had small horns. The sound was carried to the ears of the listener by a series of tubes similar to the stethoscope used by doctors.

Groups dressed for evening in derby hats, hoops and bustles would gather around the glass inclosed phonographs, and after inserting a coin to start the device they would attach the long sound tubes to their ears. The variety of expressions on their faces indicated the nature of the record being played and the reactions and interpretations of the listeners. To an observer not a listener in this would be interesting pantomime and offer him entertainment in guessing the nature of the records.

The parlors lingered for several years. An additional vitality was breathed in them with the advent of the "peepshow" in 1894, the embryonic moving picture, which after a year crystallized a demand to see pictures on a screen.

In 1893 T. L. Tally, for many years of Los Angeles, acquired one of these parlors and with it got his start in show business in Texas. Following the trend of the times he introduced the peepshow when it was put on the market by Raff and Gamon for Edison in 1894. In 1896 he moved to Los Angeles and opened a parlor at 311 South Spring street during August of that year. In the meantime Edison had introduced the Vitascope, which had been perfected and patented by Thomas Armat.

The Vitascope being a successful screen projector mechanically had been acquired by Edison, manufactured by him and put on the market in April, 1896, subsequent to the public demand to see life-sized pictures that moved as did the small ones in the peepshow.

Tally soon acquired one of these Vitascopes and set it up in what was the first screen theater in Los Angeles. He continued with a combination of phonograph, peepshow and screen pictures until 1902, when he acquired the famous Lyric Theater, at Third and Main. It was opened

under the name of Electric, but changed to Lyric upon the addition of vocal numbers to accompany the films.

Ten At a Showing

When "The Great Train Robbery" was released in 1903 Tally gave up his theater and went on the road with it, returning a year later. In 1906 he opened Tally's Broadway, at Broadway and Spring, next to Silverwoods.

In conjunction with the theater he conducted an exchange, renting out films made by the larger producers who formed the Patents Company in 1908. It is of interest to note here that Tally rented films to the father of Sid Grauman in San Francisco at this time.

In this theater a person could see for a dime an array of ten pictures of about 500 feet each in length and after the show, if so inclined, also stop on the way home "on the corner" for a glass of beer.

In step with progress, Tally opened a larger show on Broadway in 1910, introducing the elevating orchestra pit, and in 1912 installed a large pipe organ built by the Murray Harris Company. This organ is noteworthy in that it was probably the first organ in a "movie" show.

He continued to dignify the screen and give it a definite entertainment value. He took an active part in organizing the First National Exhibitors' Circuit, which was made possible by a meeting of the principal showmen in April, 1917, in New York arranged through his endeavors. In 1921 he retired from show business, feeling his work was finished, only to take it up in 1929 again to develop a new camera of the underslung type.



Phonograph parlor in San Antonio in 1893. These institutions were sort of curtain raisers for the coming screen pictures, in existence at the time but not commercially. They were shown in this year at the Chicago fair. On the right, this show at 311 Spring Street, Los Angeles, marks the removal of T. L. Tally from San Antonio, being opened in August of 1896. At the rear center are two chairs facing an Edison peepshow on a screen. At the left side of the picture are the Edison kinematographs, in the center Biograph mutoscopes, and at the right the customers are listening to phonographs. Mr. Tally is shown in each photograph.



I SUPPOSE you is gonna be very much baffled when you see who is writin to youse. You know I ain't been much of a hand ever at writin letters to friends of mine. I know we aint ever met, but you must be a friend of mine seein as how you is usin this tripe I sends you. Well now the first thing you is gonna axe is "Who is this, please?"

Well, I aint gonna hedge around by kiddin you with the old chestnut, "Aw go and guess!" you know like some of these blonde dames do what is callin youse up hopin maybe they kin dunn you for a high class meal and a couple gin bucks.

I'm gonna admit right quick to youse that I is your amateur humorist what has been sendin you that high class collum evry month from the boom-boomtowntown of Chi, which I so jokingly sign "by the Sassiety Reporter."

Also that is the reason for why I am asittin here sweatin on composin what they calls a perfect business letter.

I bought the book on how to write 'em, but somehow they ain't got a form letter listed on how a high class author like me should address his publisher, so I gotta be what they calls extemporaneous at these here political conventions—you know when a guy can't afford for somebody to write a speech for him why he jest hasta get up and make it up himself, and sometimes it's better than if you hired a guy to do it for you, you know, more sincere like, and that's what I'm tryin to be here sincere and honest.

I could jest let it slip and not write you at all and then alibi later in less words, but I is sincere so I is writin right now to tell you facks. What's on my mind is, you know I ain't gonna be able to write you a collum this month on account I is in "confinement."

You know everybody around Chicago is wonderin whatinell has happened to all of the 666 current event snipers. Nobody is seen them around the streets or hangouts for days. It's a mystery jest how them boys has completely gone out of circulation.

Well I kin clean up that mystery for you right now. They is all in confinement, too, with me, right here in a new kind of bastille on the west side of our ole town. We're locked up in a joint they calls the Stadium, and we is bein held for ransom by a gang of tough fightin hombres, they got nicknamed Democrats.

In Focus—In Spots!

By Fred Felbinger as
The Sassiety Reporter

These Democrats is one gang of fightin Irishmen, too, but they got a real sense of humor because they dont jest sit here and hold us with a lot of hot air boloney like some Politicians do. They entertain us when we gits tired of bein locked up in this Stadium.

They stages parades and fights for us to keep us from gettin weary. You know I wusn't interested in Politics at all when I wuz sent out here for my stretch, but I betcha when I leaves here I is gonna be one high-class Democrat, too.

I got all my pals right here next to me, too,—Charlie Geis, Tony Caputo, Ralph Saunders, Charlie Ford, Sam Sabath, Jack Barnett, Martin Barnett, Charlie Beeland, Don Juan Lippert, Ira Koerenman, in fack all the 666 sharpshooters is foggin can after can right next to me.

Up in the upper tiers I kin see the rest of my mob too—Buck Buckannan, Eddie Morrison, Emilio Montemuro. Even our worthy Prexy Charlie David is gotta permanent berth minus the daily shave here.

Pretty smart of these Democrats, too, ain't it, to play everybody's national anthem. They play no favorites, but I guess you gotta be that way when you want votes next November.

You know I is of German descent, and when I was a little chaver my pa used to take me to German beer gardens of a Sunday in my home town of Milwaukee and they used to play a swell one called, "Oh Tannenbaum!"

Well, I been hearin that one regularly here in the Stadium through the kind permission of the Democrats and I kinda thrilled to it, but someone jest tried to spoil that for me by sayin it wus the national hit of "Maryland."

But I guess it dont make a nevermind anyway, as when I thought it wuz a German song it kinder brought me memories of the beer gardens and these Democrats is also tryin to dig up memories of beer gardens right now tonight by the drift of their gab up on the hot air stand. In fack, they is goin further than memories. They is tryin to help make it reality for me and my pa.

Well, if its gotta come then maybe I kin change the tables and take

my pa to a beer garden of a Sunday instead of he takin me like he used to years ago. Also maybe Ma kin bawl me out now for it jest like pa got it for draggin me to one years ago.

These Democrats ain't like the Republicans. They is double winded and got more pep and they is got us film foggers worn down plenty.

We is almost down to the bottom of our supply super-sensitive and no relief in sight yet. Maybe them Republicans wasnt such bad eggs, after all. At least, they could make up their minds. But no; These Democrats is better fighters and people always loves a fighter. Chairman Walsh jest tried to adjourn for the rest of the night, "for humanity sake," but he was booed down "No!"

I guess they figures we 666's aint human. People is droppin off to sleep like flies around me. Even my 666 pals what has weathered many a storm is givin up the ghost. Stillmen is shootin shots of our poor victims. Sam Sabath jest became news as his head sunk agin his noise catcher's amplifier.

Bing! There goes a flashlight of poor Charlie Geis, propped agin Arthur De Tita, and they dont even feel the blast of the photog's flash gun. Aint it ever gonna end? . . . What's all the racket now? Holy smokes, another parade down there. Murray for President now. Well I gotta fog another can of celluloid on that, excuse me a minute please, Mr. Editor. Well, that's over, unnerstand it's the last parade of the evenin or dawnin.

Things look quiet for a few minutes now. Wonder if I kin trust them Democrats a few coupla ten minutes to cop a coupla winks agin the tripod legs . . . Guess I'll take a chanct and finish this letter later.

"They got me!" . . . Now I am news, too, one of them silly stillmen caught me nappin on a plate. Right away a holler from my buddies that they finally got sumpin on me . . . Well now, Mr. Editor, I always been sincere on tryin to see all news published, so if these guys thinks they kin blackmail me into surpressing the dope on them by holdin that pix of me nappin agin me why then I is jest gonna prove that I kin take it.

I is gonna send you the picture so's you kin publish it with my kind permission and fool these here hombres here. They is laffin because I sleep with my mouth open. Honest, that ain't natural, but I been here in the Stadium so long listenin to guys

with their mouths wide open that I is mimicking them in my sleep. So please publish me sleepin without apologies as I guess you know I is wideawake on gettin you the news on them 666 crankers.

That picture they made of me was Lippert's idea, so's he could keep me from publishin his love affairs. I wassent gonna mention it to you, but Lip is very crazy still about this gal "Toots" I tole about two months ago, and I promised him I would lay off his personal life in the collum from then on, but wait until I send you a collum again.

I'll fry him for you. Leave him sue me, what can he do me, after all? Now a jane up on the platform is singin. Not a bad looker, neither. Tony Caputo jest gave me a look at her through his seventeeninch lens in his Mitchell camera. She's singin "My Ole Kentucky Home."

I wish I could write songs. I'd compose one called "Our Stadium Home with the Democrats!" then I'd get my crankin pals from 666 to sing it, bu tI guess they woodn't have enuf wind left to yodel it. I jest remembered when they started tonight the Democrats had a rabbi get up on the platform and pray. He prayed for a long time for the Democrats. Then he gulped and started to pray for everybody else what got sent up to that Stadium.

He prayed at length for the newspaper writin fellers. Then he asked blessings for the raddio announcers (I aint coinin a new word, Mr. Editor, if you wanna give credit for that one kinder hand it to my man Al Smith. It's all his). Well, he prayed all right for them radio announcers, too. Then he drifted his prayers over toward the people what was goin to sleep in the galleries for the night.

And when he did that he went right by my poor film foggin pals. It kinder hurt us, too, as we figgered a little prayer might straighten us out with the Lord, considerin the things we wuz callin them Democrats when we got tired and crabby and mad at them when we felt they wusn't much on gettin together or makin up their minds, but I guess never mind even if people is forgettin us button pushers, the Lord must have a just reward for his film foggers for the way they is stickin without grumblin and tryin to go over the wall.

Somebody jest suggested we adjourn and the newsreelers started to cheer feebly, but again we is overruled. They calls it a steamroller. Mebbe so, but honest, Mr. Chairman, please for "humanity's sake" jest look at us poor newsreelers up here on the shelf. So the battle goes on. More coffee—the coffee is mighty black now. It helps. They ballot now. Ain't it ever gonna end?

The news reelers hope some of the big shots on the stand up there would kinder give in and collapse for the rest of the night. Maybe then we'd adjourn long enuf for a bath and coupla winks; even give up the bath for the winks now.

Here comes the dawn. And it ain't one of them Hollywood title writer "Dawns," neither. Let's see, first one I seen now since New Year's morn. The coffee is out. No more coffee. I is gittin slumbery already jest to think I can't sop up any more coffee. Whats that? Somebody in the gallery is offerin the boys a tiny eye-opener. Not enough to go around, though, for all the boys. Gee, it wuz swell! It helped.

More ballots, more speeches. One, two, three ballots. We ain't gittin nowhere. So we is the Democratic

Party?? Okeh, we'll stick, we gotta pick our man. Never mind, Al, we'll gain more votes on the next one.

So they is finally goin to adjourn till tonight. Okeh, and my gang plops right down to sleep beside the ole equipment. Then the night, with more crowds, more cheerin, more razzberries, more speeches, more Democrats jest tryin to git together on our man.

A California bird gits up and speaks on how they is goin to throw their votes. Sorry, Al, and California, too, where they makes movies, and all you is done for the newsreel boys, too, on gittin pictures in the can on you.

I gotta take time out, Mr. Editor, here right quick, us Democrats has jest got together on our man. Well, we finally went in and did it—us Democrats!—We jest agreed on Roosevelt—Ain't it a grand name to see on a ballot next November? Looks like us newsreel baboons is gonna be out of the trenches by the Fourth of July now. My man Al Smith didn't get in, but I'm for Roosevelt now. I'm on the band wagon. You know us Democrats gotta keep up the "party harmony." So I guess the rest of the 666 gang will be seen us newsreelers on the street agin as we is gonna git our release from the Stadium Bastile right quick now.

We're still all right, maybe kinda prison pallored and bubbly eyed from lack of sleep, but watahel, we're Democrats, ain't we? Well I gotta close, Mr. Editor, and git some sleep. Hopin you is the same, I am your faithful Sassiety Reporter.

P. S.—Since I ain't gonna have time to send you my collum this month maybe you could print this—Unless, of course, you ain't a Democrat.



Showing what happened in the gallery allotted to news men when the Democratic Convention, Chicago, remained in session all night—and then some. On the left: Wet or Dry? doesn't make much difference to Charlie Geis or Arthur De Tita. Don't those Democrats ever get together? Centre: "They Got Me!" Too tired to fog another can of film or even write a column about those 666ers. Poor old Sam Sabath! Just a good Democrat that could not keep up with the speakers.

Looking In on Just a Few New Ones

STRANGE INTERLUDE

First cameraman, Lee Garmes; operative cameraman, Les White; assistant, Warner Cruze; stills, William Grimes; sound, Robert Shirley.

STRANGE indeed is "Strange Interlude," the recent major contribution of M-G-M to the entertainment of picturegoers. Out of the ordinary it very much is. Very delicately, too, it treats a really indelicate subject. So delicately, indeed, does it accomplish that most difficult task that after it is all over the auditor is inclined to wonder just how it was done.



Lee Garmes

The underlying theme might have been taken from pages by that bold and rare storyteller the elder Dumas as well as from a play by Eugene O'Neill. Time and again there is demonstrated the strength that lies in simplicity of situation.

All the way it is a woman's story, and all the way Norma Shearer most competently and charmingly and feelingly portrays the emotions of the Woman. She portrays her to the submergence of the other characters in the story, not because of any shortcoming of theirs but simply because the tale throws the greater part of its strength into her lap.

A trio of men between them have importance, too—Clark Gable as Ned Darrell, father of the son born to Mrs. Sam Evans; Alexander Kirkland as Evans, whose mother informs the bride Nina that any child born to the Evanses very likely will inherit the strain of insanity that runs in the family, and Ralph Morgan as Charlie Marsden—"good old Charlie"—the friend of Nina in youth and middle age.

Then there are Robert Young as the son, May Robson as the mother, Maureen O'Sullivan as Madeline, Henry B. Walthall as the Professor, Mary Alden as the Maid, and Tad Alexander as the boy.

A novelty in the production is the twist of showing the characters thinking out loud. In other words, the character is seen in close-up, his lips tightly shut, while from off stage comes his voice uttering lines that match his changing expression. It is this off-stage dialogue that is responsible for the sole drawback to the efficiency of the production.

Frequently the initial word revelatory of the character's thought starts too quickly following the closing of the regularly spoken dialogue and also at times insufficient space elapses between the closing of the thought and the beginning of the conversation. It seems an effort has been made to

By GEORGE BLAISDELL

change the voice a bit in order to establish a difference between the two forms of speech, to identify the off-stage voice as indicating thought by giving it a muffled note.

The result is that the lines dubbed in frequently are unintelligible in part, enough so in instances to destroy the purport of what it is intended to convey to the audience. It hardly will be denied that in a sound picture the primary requisite is clarity in dialogue.

In the showing of "Grand Hotel" at the same house incoherence was noted in dialogue and reference was made to it in our review of that production. That the inequality was not due to any deficiency in the reproducing apparatus of the theatre was proved by the satisfactory reproduction noted in accompanying pictures. Nor would it seem to be the fault of individual sound crews. Upsetting any such hypothesis is the fact that entirely different crews were assigned to the two pictures. One sound man suggested the inequality referred to and which in the case of "Grand Hotel" he personally noted was due to an attempt in the laboratory to harmonize the varying technical suggestions uttered by the untechnical preview committee of the studio.

Robert Z. Leonard directed the picture from a continuity written by Bess Meredith and C. Gardner Sullivan.

THE AGE OF CONSENT

First cameraman, J. Roy Hunt; operative cameraman, Edwin Pyle; assistant, Charles Burke; stills, Robert Coburn; sound, D. A. Cutler.

THERE is going to be released from RKO-Radio a picture of which much will be heard in the following months. Not all of the discussion is going to be pleasant to the ears of those who in a picture way are able to see beyond their nose. It will be controversial without a doubt. On opposing sides will be the majority who will see the subject through glasses of today combating the attacks of the minority whose conceptions of stage license do not permit them to find entertainment in the initial half of "The Age of Consent."

The picture will satisfy the primary aim of producers. It will bring throngs to theatres. But immediately following that it will bring the condemnation of all those vocal agencies continually poised ready to pounce on anything motionpicturewise promising resemblance to game.

What in the estimation of these vocal agencies will enhance the value of the production as a target for their well-organized attacks is its undoubted dramatic power, practically all of which is in the latter half. That is exactly where it should be, of course, if so be the pull goes not the whole

way. Then, too, connected with the production is the entry of one of those surprises which will be hailed as one of the infrequent romances of Hollywood—and a typical one even if rare.

It is in the attractive form and striking personality of Dorothy Wilson, transferred from the studio stenographer department, pitchforked if you will, into the top of the cast. In her performance there is nothing to indicate that such is the fact if really it be a fact. And even publicity men have been known to fool their friends as well as the public.

Coming back to the negative factors in the tale there is the character portrayed by Eric Linden. It is just another to be added to the list of exceedingly offensive parts that RKO assigns this youngster—that of a loud-mouthed, chippy-chasing braggart. If the character be a true to type moutpiece of college humor then indeed that much vaunted stuff carries more than its share of cheap wit.

If the practice of casting Linden in this sort of material continues it is not a very large hazard to suggest that for every crackbrained village cut-up drawn to the theatre to memorize the dialogue assigned to him—dialogue the lines of which never may be classified as even double in meaning—there will be two potential customers transformed into stay-at-homes or seekers of screen entertainment elsewhere.

There is a relief in the part assigned to Richard Cromwell, a part the antithesis of Linden's. Even though Cromwell is made to "fall" nevertheless it is a human slip. Incidentally there is a preachment, whether intentional or otherwise is immaterial, against the law expressed in the title. It consists in a girl under the age of consent inveigling to her home otherwise unoccupied a normal even if hesitant youngster and executing what in reversed circumstances would be a perfect seduction. Yet when the apparently outraged father at 4 o'clock in the morning returns to his home and sees what is patent to every beholder the lad is threatened with a forced marriage or the penitentiary.

The picture shows the comparative or utter uselessness of the Hays organization as a moral factor in the control of motion pictures, of the hopelessness of the task it announced ten or more years ago, that of putting the screen on a higher moral level—and we are assuming its protestations of intention so to do really were and are sincere. Nevertheless the fact is unalterable that the Hays organization is the creation of the producers, is financed by them, and naturally its authority extends just so far as the producers permit. When the employer nods the employe if he expects to continue the employe indicates acquiescence.

Sarah Y. Mason and Francis Cock-

rell wrote the dialogue and adaptation from Martin Flavian's play of "Cross-roads." Gregory La Cava directed. H. N. Swanson of College Humor magazine officiated as editor, with the result that many parents with sons and daughters of college age will think twice before confiding them to the environment we see depicted.

BIRD OF PARADISE

First cameramen, Clyde DeVinna, Edward Cronjager, Lucien Andriot; photographic effects, Lloyd Knechtel; operative cameraman, Edward Pyle; assistants, Charles Burke, Charles Straumer; stills, Robert Coburn; sound, Clem Portman.

THERE are many factors in RKO's "Bird of Paradise" that will assist in bringing this spectacular and melodramatic production to the attention of that larger public always attracted by a really unusual picture. In the course of its running there are several major jolts—surely four or five—meaning sudden, hazardous happenings that fall without warning.

One of these and a sample one is during the boisterous behavior of a volcano in an adjoining island, the detonations sounding like the ripping explosions coming from massed artillery. Joel McCrea as Johnny walking along the beach sees the ground under his feet part a foot or more. Everybody out front sees it, too, with a resulting genuine scare.

The screen play by Wells Root, Wanda Tuchock and Leonard Praskins is described as having been suggested by Richard Walton Tully's play. The theme is the sacredness of the person of the chief's daughter—Luana, played by Dolores Del Rio. She is tabu, or taboo, to all outside the princes. In that category, of course, Johnny is out. Therefore when he flirts with Luana he is courting death. And flirt he does, and flirt Luana does, much.

Pictorially the picture stands out. RKO chiefs, realizing the possibilities of a subject the exteriors of which were to be photographed in Hawaii, assigned an unusually strong crew. Four photographers were given screen credit—and that you will note if you follow the screen happens very seldom. These are Clyde De Vinna, who has had wide experience in tropical lands; Edward Cronjager and Lucien Andriot. Lloyd Knechtel supervises the photographic effects—and these are employed to a large and successful degree.

One of the initial shots is of a large white yacht topped by a mass of white sails smashing through tumbling waters at a lively speed. It is an impressive shot, none of its effectiveness being lost by reason of the recording camera being close to the level of the sea.

It is unlikely Del Rio in the course of her life will be assigned to a part

that will match in difficulty that of Luana. She is seen as a native girl, one who dances as a native surrounded by natives. With memory of the remarkable Reri in Murnau's "Tabu" still keen it is out of reason to expect any other than a full-fledged South Sea islander to make good in a parallel part. The player is slight where her agile predecessor possesses great physical power with paralleling skill as a dancer. Del Rio is entitled to praise for her really fine work.

For the lovers of the romantic as well as of the beautiful and picturesque in backgrounds there are many warm if attractive moments. The scenes of the American boy and native girl honeymooning on an island otherwise uninhabited contain remarkable examples of waterfalls and rocks and tropical verdure.

Some of the followers of these fervid situations may get a smile and a lessening of the illusion when they note a wrinkle in the not quite invisible gauze brassiere imposed on the feminine lead—a gesture on the part of some one to offset a possible censorial squawk in spite of the obvious absurdity and incongruity of such action considering the surrounding circumstances.

Other players include John Halliday and Skeets Gallagher. King Vidor directs.

HOLD 'EM JAIL

First cameraman, Leonard Smith; operative cameramen, Fred Bentley, Edward Henderson; assistants, James Daly, Al Scheving; stills, Elwood Bredell; sound, Hugh McDowell.

FARCE and more farce is behind RKO'S "Hold 'Em Jail," a parody on what in the East is the not unfamiliar "Hold 'Em, Yale." To the majority of persons who enjoy a laugh, who will not go out of their way to avoid such a lift in life, there will come a fund of fun out of following this comedy.

The tale was directed by Norman Taurog and written by Tim Whelan and Lew Lipton. It was adapted by S. J. Perelman, Walter De Leon and Eddie Welch.

Supporting Bert Wheeler and Robert Woolsey is Edna May Oliver. More accurately would the situation be described should it be said she shares the featured honors. Of course in the cast also are Robert Armstrong and Rosco Ates. Of the former all we see of him is in a single sequence and of the latter hardly a dozen delayed words mark his appearance. They are quite all right while they are with us, but their stay hardly is long enough to justify their mention on the screen.

Then besides the three principals named there is Edgar Kennedy in the part of the boob Warden, to whom, Vi, played by Miss Oliver, is a Dolly Gann. The Warden is inclined under great provocation to mislay his explosive temper, even when his guiding sister in a chummy moment plants herself on that part of his desk where reside the buttons sending out clarion signals for a riot and an escape and a quartette of other catastrophes.

Really the show is of a pair of twosomes either of which supply fun

enough for an average comedy, but when these assume the form of a four-some the result is out of the ordinary in the way of hilarity.

THE FIRST YEAR

First cameraman, Hal Mohr; operative cameraman, William Skall; assistants, Robert Surtees, H. C. Smith; stills, Joe List; sound, Albert Protzman.

THOSE executive committee members of the Theatre Owners of America who are complaining of the multiplicity of sex pictures coming into the market are herewith advised to make early arrangements to



Hal Mohr

get a peek at Fox's "The First Year." They will see something that will give them a real thrill. They will see a production as wholesome as "The Old Homestead." They will see a production without a city street or a mansion or a gorgeous interior or for no whole-some reason at all a boudoir shot of a family woman in her next to nothings. There is not even a butler apeing his English brother or a—oh, yes, but there is a maid. And What a Maid!

Here is a picture the exhibitor may get behind without resort to circus methods or sexy and also overdrawn and misleading advertising. To his aid he may summon all the forces slowly through the years increasing in their antagonism to the picture theatre—among which are the pulpit and press and organized women.

Much of the foregoing might have been omitted had first it been mentioned that "The First Year" was a John Golden stage production—so strongly does the name suggest wholesomeness. Lynn Starling wrote the adaptation of Frank Craven's play. And Hal Mohr photographed it. In case photography holds any interest for you, pay attention to the close-ups of the young woman who co-leads.

Your first impression may be the story was made to order for Janet Gaynor—your second may be that the likable young woman has so expanded through experience that she adapts herself to the part rather than that it fits her. She is not shown as a weak or pliable sweet young thing. She is shown as a woman with a will—and a wit to do as the impulse may move.

Charles Farrell carries the role of the bridegroom and sustains finely the part of the young business man of a small town. As a matter of fact the tale never emerges from the small town atmosphere, which is much of a relief, accentuated by the realistic manner in which it is presented.

Henry Kolker and Minna Gombell portray the purchasing agent and his wife, while the parents of the bride are represented by Robert McDade and Maude Eburne. Dudley Digges is the sympathetic physician uncle of

the bride. Leila Bennett blacks up for the screamingly amusing maid and George Meeker is the small town fresh young thing who aims to make good in the city.

That recently elected head of Fox who shares with his patrons a weariness of pictures by Hollywood for Hollywood, by inference pictures by Hollywood for Broadway, will get a rise out of "The First Year" which should mean a bouquet for those responsible for its screen reproduction. And as sure as you are a foot high this simple, wholesome tale of a small town will stand 'em up on Broadway at that.

THE OLD DARK HOUSE

By Fred Westerberg

First cameraman, Arthur Edeson; operative cameraman, King Gray; assistant, Jack Eagan; stills, Roman Freulich; sound, William Hedgcock.

There is something very refreshing about a good spooky picture like "The Old Dark House," Universal's latest contribution to witchcraft.

When you see the stranded motorists in this picture come to the old dark house at night seeking shelter from the storm and Boris Karloff opens the door and frankensteiningly speaking does his best to send funny little shivers up and down your back, then and there you leave your cares (if you have any) out in the sleet with the wind machines and overhead sprinklers.

Aside from having a shuddering good time those who enjoy fine characterization for its own sake will be amply repaid in this story adapted from the novel of J. B. Priestly by Ben W. Levy and directed by James Whale.

Boris Karloff as the mute butler whom everybody fears is going to find some hard liquor about the premises that will cause him to run amuck, and who does find some eventually, injects sufficient menace to keep things tingling throughout.

Melvyn Douglas plays the part of a whimsical beloved vagabond so dear to the British heart (the story is laid in the wilds of Wales). One can see that Douglas, in common with most

handsome leading men, likes to play whimsical roles. The hearts of the feminine fans should go pitter-patter.

Lillian Bond, who as Margaret, a chorus girl, has something of the air of Katherine Cornell about her, is blown in by the storm in the company of Sir Porterhouse, an English meat eater, played by Charles Laughton. Since the death of his wife Sir Porterhouse likes to take a girl out once in a while just to be seen with a pretty woman. That is what the girl tells Douglas later on, and it must be true because these two derelicts on the sea of life find a haven in each other's arms without a qualm.

Gloria Stuart as a young married girl and Raymond Massey as her husband complete the roster of refugees.

These two have the rather thankless roles of spookies or recipients of spookery roles.

The four members of the family that inhabit the old dark house, played by Eva Moore, Ernest Thesiger, Bremer Wills and John Dudgeon, give an enthusiastic and finished performance in their respective roles of sister, brother, mad brother and aged father.

The camera work by Arthur Edeson is finely attuned to the requirements of the story. The shadows are rich and black yet never completely lacking in detail. The faces are superbly chiseled to reveal the play of emotions. Here and there only does Edeson descend to mere prettiness in a close-up and the result seems quite flat by comparison.

Some evidence of the conflict between the traditions of the screen and those of the stage can be seen. Early in the picture we are shown a storm in true cinema fashion including a landslide for good measure. Later, inside the house we have to imagine the storm aided and abetted by such stage devices as the sound of thunder and panicky dialogue. It would be interesting to hear a good discussion on the relative merits, let us say, of one "Egad, we are doomed!" pronounced with sufficient fervor by a capable thespian as against one landslide put on by a well organized miniature department.

The picture ends quite abruptly. In reality the story does not really stop at all but the screening of it does. The urge to construct an epilogue in one's own mind is irresistible, for not until the characters are laid away one by one in their final resting place does one feel content to say FINIS.

playing his individual part in the construction of the toy and endlessly repeating the same operation. Other glimpses are given to show the monotonous round of routine and discipline of prison life.

Then comes escape for Louis with the assistance of Emile, who unfortunately is captured and returned to prison. In the industrial world Louis gradually works his way up until he finally becomes the proprietor of a phonograph factory doing business on a large scale. Again we see long lines of men working as mechanical cogs in an industrial enterprise where day in and day out each man performs the same operation over and over again. Louis in his search for personal freedom is enslaving his employees as relentlessly as did the old prison system.

In time Emile is released from prison and circumstances bring him to the factory of Louis. We then have the enslaving influences of love and society intermingled with the industrial theme until the two ex-convicts escape from it all, starting over again as two happy vagabonds with everything a total loss except their regained liberty.

In the roles of Emile and Louis, Henry Marchand and Raymond Cordy remind one constantly of Charlie Chaplin. Their clowning leaves the same after taste of sadness and wistfulness.

Although the dialogue is in French the players have so perfectly mastered the art of pantomime and the direction of Rene Clair is so understandingly skillful all language barriers have been overcome. The result is a rare achievement in film entertainment involving as it does a preachment on a very serious subject but delivered with a laugh and a chuckle as the foibles of human nature are trenchantly, even though it also be good naturedly, held up to ridicule.

TOM BROWN AT CULVER

First cameraman, Charles Stumar; operative cameraman, James Drought; assistants, Martin Glouner, John Martin; stills, Mickey Marigold; sound, Robert Pritchard.

TITLES are frequently snares of deception, but Universal's "Tom Brown at Culver" tells the whole story of this picture, which is simply a detailed exposition of Tom Brown's supposed experiences as a cadet at a

military training academy. The major portion of the picture deals with Culver showing cadets at drill, at mess, in the gymnasium, in their dormitories, at chapel and on the campus with the entire personnel of Culver Military Academy taking part.

There is a cast of sixteen players consisting mostly of bit parts. Slim Summerville gives an amusing portrayal of a lunchroom proprietor who never tires of telling his custom-



Arthur Edeson



Charles Stumar

When Seen Through Feminine Eyes

By CLARA M. SAWDON

THE French satire "A Nous, La Liberté" (Liberty For Us) presented at the Filmarte early in July has an especial appeal for Americans because it is based on an institution or practice which has had its full share of publicity in this country.

Mass production is represented as

the villain of industrial life that encourages slavery and kills individual freedom or initiative, but the treatment is never heavy or serious. Laughter and music attend it all the way through.

Emile and Louis are two convicts planning to escape. Prisoners are shown making toy horses, each man

ers of his wartime experiences with reactions varied and unexpected on their part based largely on the number of times they have heard the same stories.

Tom's education is sponsored by the American Legion of his home town because his father, a noted surgeon, was supposedly killed in action with a citation for bravery. Richard Cromwell plays the role of Tom's roommate with the customary misunderstandings and reconciliations that are an inevitable part of such partnerships.

H. B. Warner is the shellshocked father who was not killed and who turns up with his nerves still far from under control. To Tyrone Power, Jr., falls a brief part depicting the grief of a homesick boy learning of the death of his mother.

George Greene and Tom Buckingham wrote the original screenplay and Clarence Marks contributed added dialogue. Parents and censors will find nothing to criticize in this picture, and everyone who sees it will find much to interest and entertain.

LADY AND GENT

First cameraman, Harry Fischbeck; operative cameraman, Clifford Blackstone; assistant, Arthur Lane; stills, Junius Estep; sound, Eugene Merritt.

STARTING out with night club and fight arena sequences Paramount's "Lady and Gent" leads the spectator to think he is going to see just another repetition of similar scenes drawn out to a more or less hackneyed finale. Then comes a surprise twist that makes this picture really an achievement in entertainment.



Harry Fischbeck

George Baneroff as Slag Bailey, a fighter whose sun is about to set, and Wynne Gibson as the entertaining Puff Rogers of a successful night club give a combined performance of excellence in their consistently human and natural characterizations.

The circumstances which thrust this worldly wise, unconventional couple into a small town community to be responsible for a young boy of nine, son of Slag's deceased manager, provide the unusual twist to the story. The attendant incidents are full of pathos and humor.

Billy Butts is cast as the boy at the age of nine and Charles Starrett carries on the characterization as he becomes a star football player of his college team. Just as it seems that the sacrifices of Slag and Puff to give the boy a college education have been made in vain the story comes to a smashing finish, the smash being literal as well as figurative since Slag at this crisis employs his fists to drive home his side of the argument.

Grover Jones and William McNutt not only are responsible for the origi-

nal story but also they contributed the screen play and the adaptation. The outstanding quality of their work is the logical development employed throughout. Herein lies the appeal which will win praise for this picture from all who see it. Stephen Roberts directed a large and competent cast and at all times kept the action free from theatrical improbabilities, making the whole seem a very believable slice from real life.

Berlin Theatres Hit

Twenty cinemas were obliged to close down in Berlin in June, partly due to amusement tax arrears and partly to the lack of programs.

International Photographers Show in All-American Salon

FOUR International Photographers are represented in the All-American Photographic Salon which opened in Los Angeles July 24 and will extend to August 15. They are Kenneth Alexander with "The Framed Lithograph," "High Voltage" and "Power"; Fred R. Archer, "Medallion" and "Odalisque"; Jackson Rose, "Metropolitan Suite No. 3" and No. 4, and Madison Stone Lacy, who shows an untitled subject.

It is the eleventh year of the salon and contains a total of 186 exhibits. These are on display at 2504 West Seventh street.

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Simplify Incandescent Lamp Design

Nela Park Laboratories of General Electric Devise Construction for a High Wattage Equipment That Is Revolutionary

THE Nela Park Laboratories of the General Electric Company have created a new simplified construction for high-wattage incandescent lamps which differs radically from the fundamental concepts of lamp design as followed ever since Edison built his first lamp. When the screen made demands for high-powered lamps in sizes far above standard practice the development followed naturally along lines of old fashioned usage.

But when we consider that some of the largest incandescent lamps made contain three pounds of heavy tungsten metal or enough to make 40,000 50-watt lamps, the matter of filament weight introduces an entirely new factor in lamp design and construction.

Essentially the ordinary incandescent lamp consists of a glass stem structure which carries the leading-in wires and the filament. Around this structure and sealed to the glass stem is a bulb, and to the bulb a base is finally added making connection with the leading-in wires.

The new problem of high-wattage lamp design has now led to a simplified construction using fewer parts, and changing the entire operation of lamp fabrication. Starting with two copper prongs which serve as a base, and to which a special heat resisting glass cup is sealed, the entire internal structure is built up from the prongs

and the bulb is sealed to the glass cup as a final operation.

Rugged Construction

The new lamps because of their simplicity of design and construction are more rugged than the old types and consequently better qualified to meet the severe demands made upon them in studio service. This outstanding characteristic is attributable to a design eliminating from the new lamps all of those parts which in the older types were centers of weakness.

The major changes which contribute to this greater ruggedness are:

1. The omission of the conventional base which had to be secured to the bulb by cement or clamping. In the new lamps bipost bases are used. This base consists of a glass cup with two metal posts sealed to it. Connection to the socket is made through the lower part of the post, which consists of a cylindrical prong with a shoulder for accurate seating.

2. In the old construction the filament and leading-in wires were supported by a glass stem structure, with leading-in wires for the current fused in the glass stem. This necessitated the use of special glass and special leading-in wire material having a coefficient of expansion which matched that of the special glass.

To get the heavy current into the bulb it was necessary, therefore, to have a section of copper, a section of

tungsten, a section of nickel, and in some types a section of molybdenum making up the leading-in wire.

Maximum Strength

In the new lamp the stem seal is eliminated and the supporting structure is made from one piece of channel nickel. This construction gives maximum strength to the long leads carrying the heavy filament and also provides maximum exposed surface to dissipate the heat and thus prevent overheating of the metal.

3. The special heat-resisting glass which was necessary for the stem seal material, on account of its expansion characteristics, required the bulb material to be of this same glass also, in order to make a reliable seal between the bulb and stem.

Unfortunately this particular glass when heated above a certain point, devitrifies and turns white, causing premature failure of the lamp; now a special heat-resisting glass which does not devitrify is coming into use.

In order to use this more desirable glass in bulbs it is necessary to make a splice between the two kinds of glass in the stem tubing. Great technical skill is necessary to do this satisfactorily.

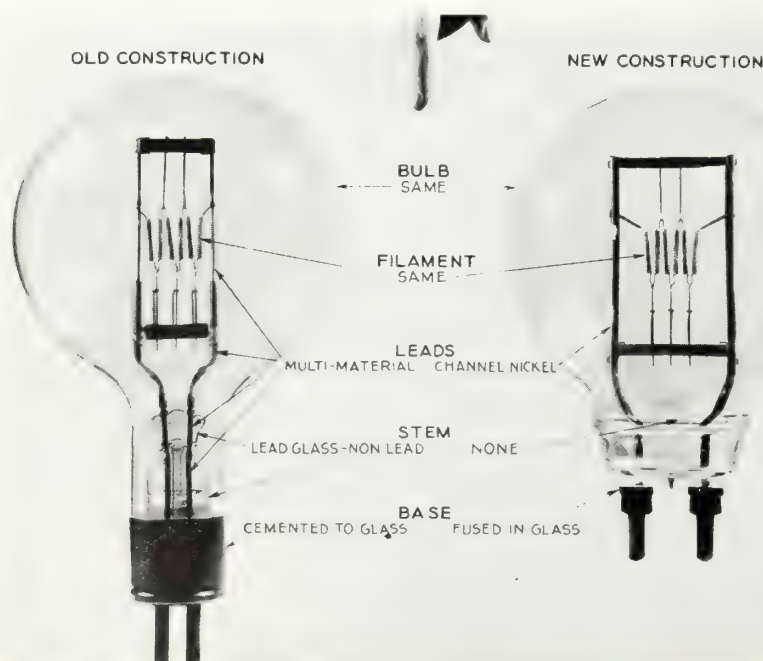
4. In the new lamp, the metal prongs which hold the lamp in the socket or adaptor have the nickel channel leads welded directly to them and thus they carry the weight of the entire metal structure, where formerly the glass assumed the burden. These prongs also carry the weight of the bulb through the strong pressed glass cup to which they are fused.

Eliminating Trouble

Many of the higher wattage lamps are used in projectors or equipment requiring accurate positioning of the source with relation to reflectors or lenses. In the older lamps there were two points of weakness with which to contend. The connection between filament mount and bulb was made in a plastic medium and the base was then placed on the bulb to provide as much correction as skill and the nature of the materials would permit.

In mounting the filament the base and leading-in channel pieces are placed in a mechanical jig so that the shoulders of the prongs are in a fixed plane. It is then possible to locate accurately the filament with reference to this plane and the center line of the mount.

Through the elimination of the base, the heavy leading-in wires and the large stem, the new lamps are considerably lighter in weight and shorter than their predecessors. Non-devitrifying glass bulbs, which stand up better under high temperatures, make possible the use of bulbs of minimum size. This makes possible the storage of a greater number in a given space, and is a decided advantage in the studios where space is limited.



Florence Lowe (Pancho) Barnes

Candidate for County Supervisor

RIGHT in the midst of a picturesque campaign for supervisor of the Third District of Los Angeles County Florence Lowe Barnes maintains without any let-up her duties as secretary-treasurer of the Associated Motion Picture Pilots. Affectionately known to her "boys" as "Pancho" and as one of the gang, she is a pilot in her own right and has been a flyer since 1927.

The candidate is one of a field of thirteen that will be passed upon at the primaries Aug. 30. If honesty, good business judgment and experience, understanding of welfare work and a staunch and courageous fighter for the rights of the everyday citizen entitle a candidate to favor then indeed is Mrs. Barnes worthy of the support now being put behind her by her friends in business and trades union circles.

Mrs. Barnes was born in Los Angeles County, a granddaughter of Gen. T. S. C. Lowe, known in the southwest because of his development of the railway and observatory on the mountain which bears his name. Gen. Lowe was the first man to ascend into the air in the United States in a balloon. In 1861 he organized the first aerial war unit in the world, and from it sent to President Lincoln the first telegraphic message from the air. The General was credited with saving the Union army on two occasions.

At the age of eighteen years Florence Lowe was married to the Rev. S. Rankin Barnes, now executive head of the social service department of the Episcopal Church for the nation, and in the intervening years has had much experience in social service work. She is the mother of an eleven-year-old son.

For ten years Mrs. Lowe has been closely affiliated with the motion picture industry. Her standing with the organized workers of the craft is of

the highest, and her possession of business ability has been demonstrated by her successful handling of the affairs of her pilot associates.

Western Electric Installing Sound on New Steamships

ON the Manhattan of the United States Lines there have been installed by Western Electric two sound systems for talking pictures, radio reception and a complete public address system including microphones and loud speaker amplification to ten public rooms on the liner.

The Manhattan is the new 30,000 ton, 705-foot liner that will enter European passenger service early in August.

Equipment Stolen

Charles Glouner, head of the camera department at Universal, reports the following equipment recently stolen from a Universal set: 4x5 Graflex camera No. 173715, KA lens



Florence Lowe Barnes

No. 338599, two 1000 foot Mitchell magazines, Nos. 361 and 385, with 1955 feet of negative raw stock loaded in them.

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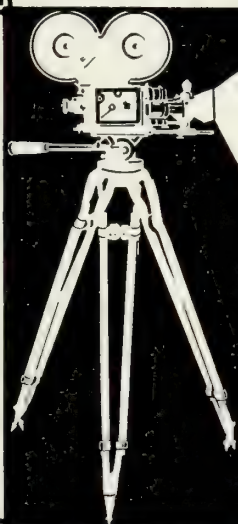
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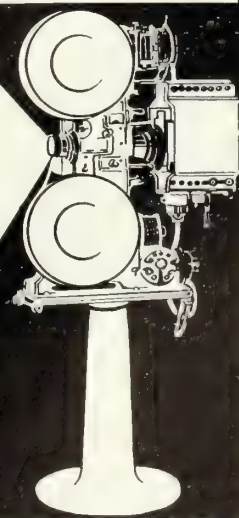
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 4—James Higgins, Clifford M. Shirpser.
 6—Richard A. Towers.
 7—Harry J. Merland, John J. Miehle.
 8—E. F. Adams, Ted Hayes.
 9—J. R. Lockwood, Robert Surtees.
 10—Mac Julian, Frank Redman, Jr.
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 14—Robert V. Doran, J. Peverell Marley, E. Charles Straumer.
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 16—W. H. Greene, William H. Tuers.
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ner, Charles Curtis Fetters, William A. Rees.
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 25—James H. Moore, Harry Parsons.
 26—Eddie Linden, Robert Rhea.
 27—Hobart H. Brownell, Ned Van Buren.
 28—Andre Barlatier, James W. Howe, Charles Stumar.
 29—Will E. Hudson, Charles J. Van Enger.
 30—Robert Dale Deverman, Merritt J. Sibbald.
 31—Clarence W. D. Slifer.

solicited, as the desire is to increase the scope of usefulness with each succeeding number. The price is \$1, and copies may be obtained by addressing Cinema Crafts, 1029 South Wabash Avenue, Chicago.

Cinema Crafts Publishes Yearbook and Directory

INEMA CRAFTS, the official organ of Local 666, Chicago, presents its Yearbook and Directory for 1932, an initial issue of this nature. Designed to be a reference work for professional motion picture technicians, the book adheres to pocket size so it can be carried easily.

Interesting news, facts, tables, charts, forms, specifications and comments on new equipment and up-to-the-minute methods make up the columns of pertinent information available at any time by having this handy volume within reach.

Suggestions for future issues are

Andre Debrie Opens Offices and Salesrooms in New York

THE American affiliate of a long established French company, Andre Debrie, Inc., of America, has opened a service department and offices at 115 West Forty-fifth street, New York.

Included among the equipment on display are noiseless studio cameras, rolling tripods, sound printers, with pictures and titles superimposed in one operation; 16 mm. sound and picture printers, developing machines, all types of laboratory equipment and portable sound on film projectors.



Marilyn McCormick is not doing any boosting about it, but John, her father, will take it on himself to tell you she is a blue ribbon young woman. The honor was bestowed at a recent baby show in which Marilyn scored a record of .983 percent perfect.

Cameramen Arranging for Fourth Annual Tournament

THE fourth annual golf tournament of International Photographers will be held Sunday, Sept. 11, at a course to be announced soon. All of the details will be printed in the September issue of the magazine.

The committee of arrangements is James R. Palmer, chairman; Virgil Miller, secretary; William Foxhall, chairman handicap sub-committee; Ira Morgan, Ernest Depew, John Messcall, Karl Struss, Len Powers, Reggie Lanning and John Fulton. Bob Morton is in charge of the commissary.



When a photographer, or anyone else for that matter, is blessed with two granddaughters in the same month that is news. R. S. Crandall is the photographer who takes these pictures first of Lois Dixon and on the right of Julia ("Judy") Mead. The photographs of his granddaughters were taken when each of the subjects was two months old.

Academy to Stay at Home When Making Award for Photography

THE Academy has made a change in rules for awarding the prize for the best camera achievement of the preceding year. Without closing the door to recognition of work such as that which was performed by Cameramen Rucker and Vander Veer of the Byrd South Pole expedition the committee has limited the regular award to black and white pictures photographed in America under normal production conditions. Anything otherwise will come under the classification of special award.

In the four preceding annual awards but a single subject of the quartet was photographed in the United States—and that was largely an exterior. Two others were made in the South Seas and the fourth at the South Pole.

Of the four awards also two went to productions directed by a single individual—Murnau. What is of even more importance in this connection is the fact that Murnau before becoming a director was acknowledged to be an excellent cameraman. Knowing his camera and its important relation to the production confided to his care, the director took pains to make sure his cameraman was given sufficient

time to do justice to the work in hand.

Another change in the rules is that this year cameramen members of the Academy each will select five productions that in their estimation rate the highest. The total votes cast shall be counted by the section board of tellers, and the three achievements receiving the highest number of votes shall appear on the ballot that is presented to the entire membership.

The same provision is made for members of the art directors section, nominations also for which last year were made by the entire technicians' branch.

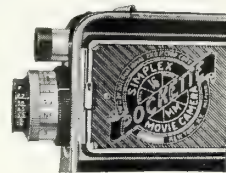
Nominations begin Aug. 10 and close Sept. 15. Within the following five days tellers are to be appointed to count the nominations. Oct. 1 ballots will be mailed to all members. The voting closes Nov. 1 and the winners are to be announced at the annual awards banquet Nov. 10.

Keyes In New Location

Donald Biddle Keyes has moved his studio from Larchmont Boulevard to 635 North Highland avenue, where he has taken a house and put a modern, up-to-date studio in the home.

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Further information on request.

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SPIRIT OF 1932½



Action still posed while reposed by Adolph L. Schafer. (Whitey to me)

Jean Smith meets one of the United artists under a limb and is explaining to him that he is lucky he is not out on a limb like most of the other united Artists. The 3 piece band is playing, "It's not raining rain; it's raining violets." One of the violets got stuck on Smith's chin as you can plainly see.

"Don't look around the corner for what you are looking for," said Smith. "It's right up your alley and you don't know it."

"The hell I don't," said the united artist. "They have everything out now except the kitchen stove, and it's too hot to move."

GOOD ADVICE

"Don't be two phased," said the gaffer as he wiped his hands on his Eddie Schmidt two-piece suit.

UNION COWBOY

"Herdsman from the Local was here today."

"What do you mean?"

"Howard Hurd's man, Kfaffki, of course."

THEY ARE BORN—NOT MADE

Jimmie Hackett tells this one:

A production manager closed his eyes on his personal production about twenty years ahead of schedule. First

cameramen from the studio were to act as pall bearers. Just as they were leaving the house the production manager sat up and asked:

"Are all these men on salary?"

He was told that they were. He replied:

"Put me on a dolly and let an assistant push it".

SHOULD CREDIT MITCHELL

"The Perfect Finder" is the title of a production to be made shortly. Mitchell Camera Company made this some time ago, as we all know, but I guess the studie will try to improve it. This opens a new field for titles and I suggest the following.

Free Heads.
Split Legs.
Standard Apertures.
Ground Glass.
Magazine Idlers.
The Constant Sprocket.
Intermittent Movements.
Perfect Registration.
End of the Roll.
Runouts.
Fadeouts.

BACK TO OLD LOVE

DEV JENNINGS, having a little spare time on his lap, is spending it in developing a gold mine in Nevada. Maybe it's in California and it might be a silver mine. Anyhow Dev is a mining engineer and knows what it's all about, having been graduated from the University of Utah. No, I didn't buy any. I bought some three years ago, thank you.

CELLULOID DOGHOUSE

JEFF GIBBONS has some Warner type blimps for rent. These are transparent and you can tell whether the camera is inside or not without taking them apart. The blimps, not the cameras.

CLEAN CAN BE CLEANER

TED WEISBART has horned in on the Beverly Cleaners and Dyers and will be glad to talk to you about that other suit or your wife's dress, if you have one. I mean a Wife.

TWO A WEEK

ARCHIE STOUT was asked the name of the picture he was shooting last week. His reply was "Which one?"

MUST BE GOOD

IRA HOKE says that they come from Culver City, Universal and First National to get a steak at Harry's Spotless Cafe on Ventura Blvd. near Tujunga. Maybe I can come from Hollywood and get one free if he reads this.

WORLD ROUNDER

ROBERT (Bob) MILLER had an early attack of spring fever this year and started to plan early. He is now on his way around the world on the President Hoover. That's the name of the boat.

VAN NUYS GETS BREAK

LES ROWLEY figured that a lot of time was being wasted between pictures, so he grabs off a portrait gallery in Van Nuys and will be ready for business by the time you read this. With his years of experience and class of work he should have the whole San Fernando Valley coming to his door. Maybe it's doors.

REAL ESTATE STARTS SOON

BILL MARGUILLES having obtained a broker's license is now open for business. That is, his office is open. He will sell you some good insurances and some nice real estates, if you are willing.

SILENCE NOT GOLDEN

C. EDGAR SCHOENBAUM (Charlie to me) dashed into the recreation room the other day and said "Who wants to do some assisting?" A goodly throng was there playing that mathematical game called Dink. They were taken unawares, and no one understood just what he meant. The first to get his meaning was Eddie Garvin. Needless to say Eddie went to work.

Eastman Kodak Company

Absorbs Tax on Cameras

The Eastman Kodak Company announces its decision to absorb the 10 per cent tax on the sale of cameras fixed by the new revenue law. The company will pay the tax on all cameras sold, but will not bill its dealers for the amount of the tax. Camera prices therefore will not be increased to the dealers or to the public.


An officer of the company made the following statement in explaining the tax decision: "Last winter the Kodak Company announced that in the film sizes that are in general use there was the equivalent of a 25 per cent reduction in price brought about by furnishing an eight-exposure roll at the former price of a six. This was a step in the line of keeping one of the most delightful pastimes on an economical basis where everybody could enjoy it.

"Now comes similar action along the same line. The government has placed a 10 per cent tax on cameras, along with the tax on the other goods used on outings. The company is not going to have anything interfere with that invitation."

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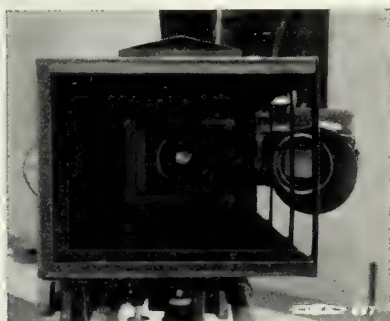
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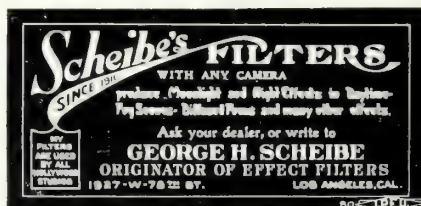
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WHAT'S WHAT

EASTMAN FILMS

WHO'S WHO

Warner-First National Starts Big Push

Rumors and counter-rumors notwithstanding, there's plenty of activity in the great nest that forms the base of Dark Canyon in Burbank. Warners have made a welcome move. Production is under way for a busy season. Carpenters, painters, electricians, actors, directors AND cameramen are hearing the long-awaited buzz of their phones calling them back to their work. An ambitious program started this week, when Sol Polito was called to make tests of Paul Muni, who will star in "I'm a Fugitive." They start to "roll 'em" on Saturday morning.

Jimmy Van Trees gets the second call for the Al Green production, "Silver Dollar," which starts shooting the first of the week.

"Bun" Haskins is shooting atmosphere stuff in New York for "Central Park," which is Number Three on the Warner schedule.

Two more set to go before the 15th of the month, and from that time forward the old Brulatour trucks will be unloading at Milton Cohen's front door, and—who says "There ain't no Santa Claus!"

What the Cameramen Are Doing to Keep Hollywood on Top

Olympic Luncheon

Russia won first honors (the check) in the Olympic Classics of Lab superintendents when Mike Leshing (Fox) tendered a luncheon to his fellow craftsmen at Cafe de Paris (Movietone City) last week, for no other good reason than to tell a brand new story about the traveling man and the farmer's daughter.

The color scheme was in keeping with the Olympic motif, (red, white and blue)—red were the roses in the gigantic table centerpiece—white (as the snow) was the gleaming linen—and blue (of course, you dope) were the other lab superintendents when they thought of the social obligation of following Mike's act.

Those who went indigo—John Nickolaus (M.G.M.), George Seid (Columbia), Roy Hunter (Universal), Harry Ensign (Paramount), Charlie Levin (Roach), Jack Guerin (Consolidated), Henry Goldfarb (Fox), Eddie Hansen (Fox sound), Emery Huse (Eastman), George Gibson (Brulatour), and Ye Ed, who right here and now pledges the next host twice this space if he tops Mike's menu. (Note—To the Chef de Paris—Saluti!)

Congratulating Cronjager!

Another plum in the pie of Eddie Cronjager. Just this minute got the assignment as number one boy on the William Wellman (RKO) production co-starring Richard Dix and lovely Ann Harding—"The Conquerors." Associated with Mr. Cronjager on this big feature is Bob De Grasse (who won the newspaper raves on the British picture made by Rowland V. Lee, "The Sign of Four"). Bob has the second berth, while George Diskant is the assistant. Cronjager has turned in an enviable record this year and richly deserves this splendid assignment.

"Bring 'em Back Alive"—

No good cameraman ever dies in the memory of Hollywood producers. Proof? Plenty—Bert Glennon stepped away from his camera and took up (with emphatic success) the megaphone a few years ago. Now he's dropped the mouthpiece and taken his turn with the lights again, and you'll find he has kept right on his pictorial toes when you see the newest Josef Von Sternberg production, "Blonde Venus" with la Dietrich. Bert's second is Fred Mayer; Neal Beckner, assistant.

Milner With Lubitsch

With the final scenes in the can on Chevalier-Paramount production, "Love Me Tonight," Vic Milner got all set to show the boys from other ports just what a Hollywood sailor in action looks like—his lil' ole boat tuned up and ready to go, when—Bingo!—one more entrant out of the Olympics! Reason why—because that wise showman Ernst Lubitsch gave Vic the wiggle of the finger and pulled him out of the cockpit back to the set, where they now are readying to start the new important opus. Vic's seconds are Bill Rand and Bill Mellor, and his assistants Guy Roe and Lucien Ballard.

Lang on "Farewell"

Charlie Lang just can't get a day off. Paramount KNOWS the boy's good. A solid year of keeping busy at ONE studio in these times speaks volumes for any cameraman. Lang drew the assignment for the special "Farewell to Arms," which will be directed by Frank Borzage. Bob Pittack and Cliff Shirpsier are Lang's associates.

Art Miller Finishing

Artie Miller is winding up photography at Universal on "O.K., U.S.A.," and is standing by for an assignment which has been extended by another major studio.

Hello, Broadway

George Folsey just got his lungs nicely filled with our low fog (after yeas and yeas of Noo Yawk), and started his first coast Paramount picture, "The Big Broadcast," only to be told that the picture will be finished in New York. George is packing his trunk and washing the faces of Guy Bennett, his second, and Tommy Morris, his assistant, to take them all bye-bye to Broadway.

Marsh for Marion Davies

Ollie Marsh just completed his camera work on "Father and Son" for M.G.M. and was immediately reassigned to "Blondie of the Follies," with Marion Davies, when George Barnes, who was taken seriously ill, had to withdraw. Barnes is threatened with pneumonia. We add our hope to that of all other friends that George will beat the threat and shortly be able to resume work.

The Editor Squawks

Add dirty tricks. Jimmy Howe took us to Chinatown to a fascinating little dump where he selected the most delightful dishes from a menu printed in zig-zag Chinese. What food—gobs of it.—Then came the check—in good old Los Angeles-American English). Jimmy simply couldn't read THAT. (Whisper—I've a date to take Jimmy to a corned-beef-and-cabbage place owned by Micky O'Toole—where the only waiter happens to be a China boy—Heh-heh-heh—)

Garmes "Smilin' Through"

Lee Garmes, who won the critics' praise for his artistry in Norma Shearer's triumph, "Strange Interlude," now at Grauman's Chinese, is in production with the same star at M.G.M. on "Smilin' Through," which is being directed by Sidney Franklin. Les White and Slim Cruze are assisting Garmes.

Hickox at Radio

Sid Hickox is photographing "Bill of Divorcement" at Arkayo. His staff for the production is Eddie Pyle on second and Wesley Anderson and Charles Burke as assistants.

Dave Able Returns

Back from his vacation in Montreal, Dave Abel is supervising the photography of the George M. Cohan picture, "The Phantom President," at Paramount. His second is Ernest Laszlo, and assistant is Jimmy King.

Kurrl's Vacation Canceled

Bob Kurrl was the recipient of an unusual "cut." His vacation from Warner-First National promised him play time to about the middle of August. Along came William Siström (Would Wide) and changed Bob's mind and schedule. "Lucky" Hummerstone is directing "The Crooked Circle," and Bob is directing the lighting, while "Red" Greens and Johnny Shepek are doing the hard work.

Lyons Finishing

Chet Lyons is winding up the photography of "Decency" for Equitable. Ray Ramsay is his second; John Van Wormer, assistant.

Things I Never Knew Till Now

(Apologies to Walter Winchell)

Cameras and cameramen are unnecessary on Shockers (They're not making them any more.)

You can't diffuse through a derby hat. You can't double-expose a developed negative.

You can't fog negative in an empty magazine.

No two cameramen ever light the same. The constant triangle is the lab, the film and the camera.

You don't have to stand outside after the preview.

Just where the director gets off.

There's another fast Eastman in the Olympics.

There's only one fast Eastman for good pictures.

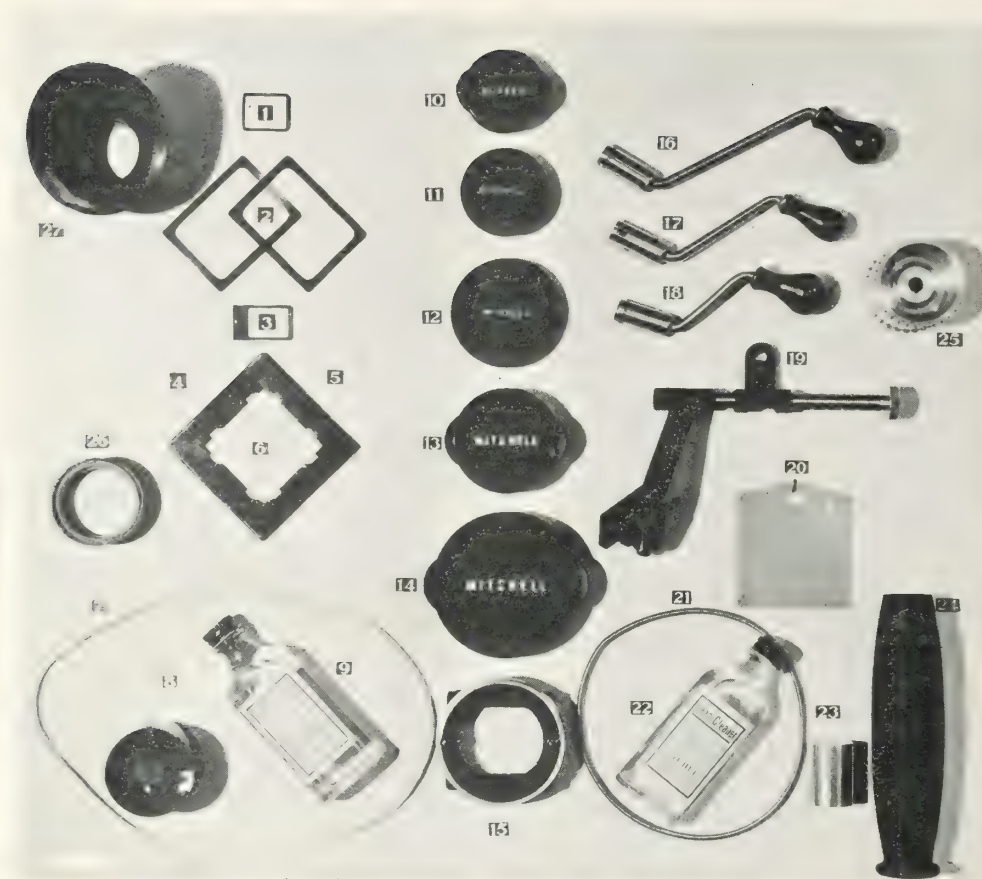
But it's available in clear and gray base. Emulsion on both is the same.

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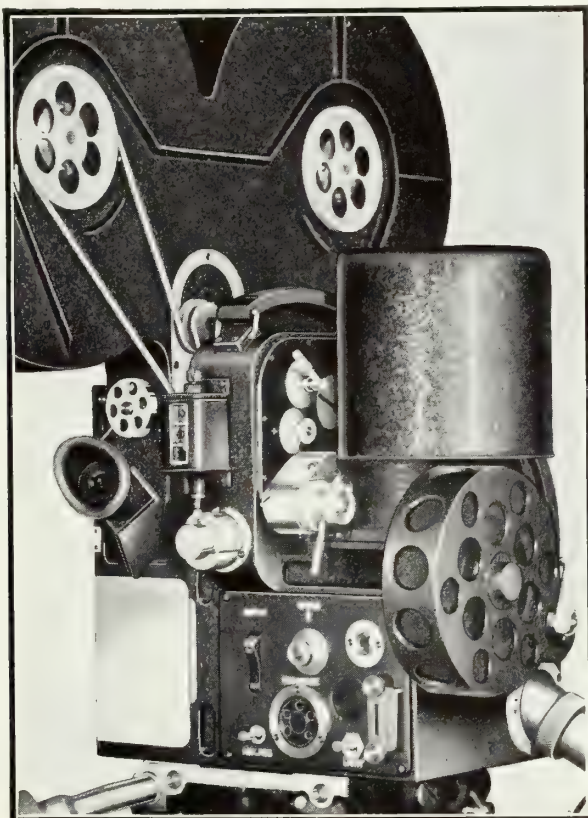
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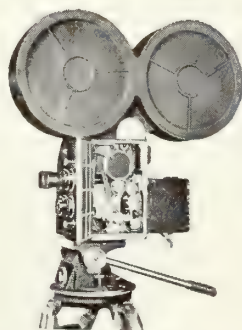
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Vol. 4

HOLLYWOOD, CALIFORNIA, SEPTEMBER, 1932

No. 8

"Capital is the fruit of labor, and could not exist if labor had not first existed. Labor, therefore, deserves much the higher consideration." — Abraham Lincoln.

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The INTERNATIONAL PHOTOGRAPHER is published monthly in Hollywood by Local 659, I. A. T. S. E. and M. P. M. O. of the United States and Canada

Entered as second class matter Sept. 30, 1930, at the Post Office at Los Angeles, Calif., under the act of March 3, 1879

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Subscription Rates—United States and Canada, \$3 a year. Single copies, 25 cents
Office of publication, 1605 North Cahuenga Avenue, Hollywood, California. HEMPSTEAD 1128
McGILL's, 179 and 218 Elizabeth Street, Melbourne, Australian and New Zealand agents.

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Printed in the U. S. A. at Hollywood, California.

Camera Films Unearthing of Tomb

In City of Solomonic Period and for First Time in History Photographer Records Actual Work of Excavation

By REED N. HAYTHORNE

International Photographer, Chicago

GETTING results in historical research is just another case of digging for them in a very literal way. Mankind's interest in the story of man from his earliest beginnings is universal and the ability of those who arduously seek such data to share the thrill of their findings with others has been greatly amplified by the use of standard sized motion picture film.

It was the rare good fortune of the writer to play his part in recording on motion picture film for the first time in history the actual unearthing of a tomb, descending into a dungeonlike spot in a city of the Solomonic period, and also to expose the first standard-sized motion pictures ever taken of Persepolis, the ancient capital of Persia, the city of the two great Kings Darius and Xerxes, destroyed by Alexander the Great in 331 B. C.

These were but two of the many interesting incidents of an assignment to accompany Charles Breasted, executive secretary of the Oriental Institute of the University of Chicago, on an extended trip throughout the Near East to make a record on celluloid of excavations in many ancient cities being carried on by this gigantic archeological organization.

Due to the fact that these diggings are numerous and are not accessible by rail or road except when time is no object, Mr. Breasted elected to employ the modern magic carpet—the airplane. The machine was a special charter obtained from the Imperial Airways, Ltd., with a pilot famous throughout Europe in that he has

flown the Prince of Wales, the King of the Belgians and a number of other notables. Our fate certainly was guaranteed in such competent hands as his.

The crew was composed of a wireless operator and a mechanic. Our party consisted of Mr. Breasted, Prentice Duell, director of one of the expeditions and myself, one of those lucky crank turners of the depression period.

Modern Oasis in Desert

It was at dawn after a sleepless night we took off of the field at Heliopolis just outside of Cairo. In our modern magic carpet and to the tune of three powerful motors we headed northeast toward biblical Gaza to refuel and then to proceed for some six hundred miles across vastnesses such as are symbolized by names like the Dead Sea, Transjordan, and most of all, Rutbah Wells, that little Beau-Geste-like fortress which is only a pinpoint on the map and is known only to the weary desert traveler or the flyers who look upon it as their haven.

Although situated in the midst of sand dunes, heat, perspiring natives and Bedouin camps, this place truly is a modern oasis. Here one can obtain a meal served within the fortress which is surrounded by barbed-wire entanglements and machine gun emplacements, knowing that every morsel of food eaten is trucked in from Bagdad or Damascus far across the desert.

After enjoying one of these meals the party proceeded toward Bagdad,

and it was here we met with our first great difficulty. The sandstorm that is the great menace to all flyers is a very common incident in this locality.

To encounter one of these seemed almost like running into a wall and made our flying look like a miserable attempt at certain suicide, but with the help of Marconi's famous invention—the direction finder—we were able to keep our bearings with Bagdad. Also by flying close to the river the competent hands of our persevering pilot brought us down on the air-drome at Bagdad in an almost blinding standstill. Another sleepless choking night was passed.

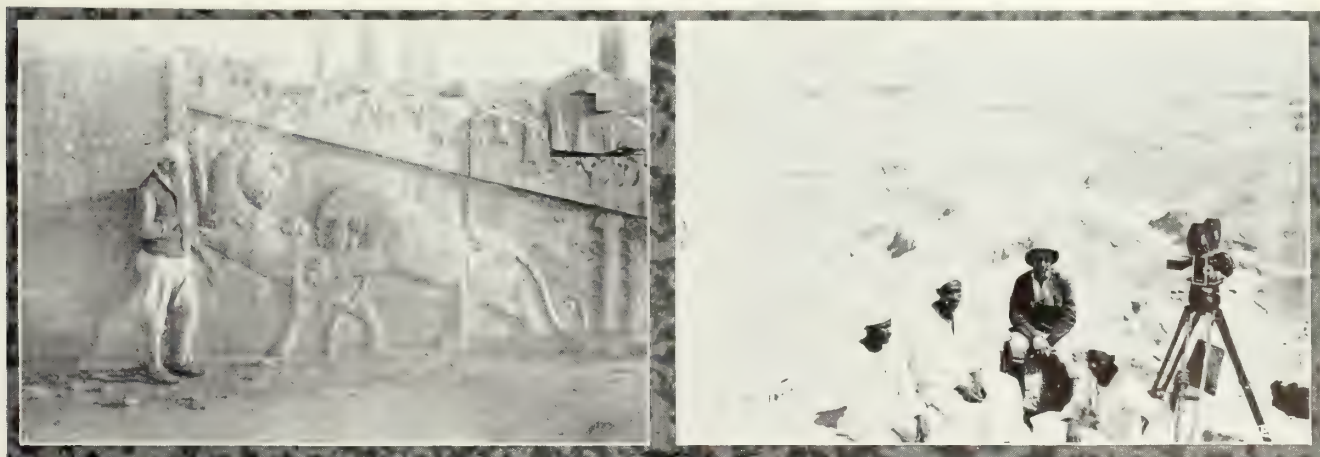
First Cranking of Camera

The following morning the sandstorm abated as quickly as it had come up. This was our cue to start our first bit of movie work of the journey. We left Bagdad by car and drove far into the roadless desert. There we came upon a sight which was unbelievable, a comfortable looking mud brick house, the headquarters building of the Iraq expedition at Khafaji, a city of the Babylonian period.

Here the Oriental Institute was excavating and uncovering man's handiwork and the story of his daily life back in 2500 B. C., some 4500 years ago. In the blistering sun we captured on film the actual excavation in progress.

We took our horseless carriage again and wended our way further into the desert, driving over ancient dykes and often over buried ancient towns and cities, until from the top of one of these rises our eyes met with a most perfect Beau-Geste set.

Before us, alone in its isolation was a mud brick fortress-type of structure with natives running around in their queer looking headdresses and nightshirt-looking clothes, jabbering like a convention for presidential nomination. Here was the second of the Babylonian cities that we worked on.



Charles Breasted, executive secretary of the Oriental Institute of the University of Chicago, examining a wonderful piece of carving on steps in the once capital of Persia, the city of Persepolis. Mr. Haythorne and Egyptian assistants above the famous Valley of the Tombs of the Kings, where the tomb of King Tutenkamen is situated.



Egyptian cudgeling or dueling. A newly opened tomb of the Solomonic period situated near the pass of Megiddo, i. Palestine, the first time a motion picture has ever been made at the opening of such a tomb.

The fact that the gates and entrances of the place were heavily guarded made the film very picturesque and interesting in its reality.

After completion of our work here, we retraced our steps to Bagdad for another night which we were hoping would turn out to be a real Arabian night, and this writer was not disappointed as he visited the popular theater of the town, one of the main attractions for men. Enough said!

Onward Through Sandstorm

We pushed off the following day for Persia, landing first at Basra, the great port of Iraq on the Persian Gulf, then flying across one end of the gulf to Bushire, our port of entry into that country famous for its rugs, legends, and just lately made famous by Sax Rohmer's stories—a place fitting for any mystery.

Looking to the east we could see great mountains which were to be crossed that we might reach our destination in the interior of Persia. One of the inevitable sandstorms again rose, but this time not so viciously but we conquered it with ease.

Through the din of the storm and up into the twilight we soared over the town of Bushire, the sight of the mountains growing ever clearer and more awe-inspiring in that there was not one range but several ranges to cross.

At 11,000 feet our pilot put the nose of the ship toward the mountains. Everyone settled into his seat, fascinated by the magnificent sight below.

The beauty of the gray and bronze colored peaks as they jutted through the haze was a picture surpassing words or photographs, and is known only to those who venture into such countries by airplane. We skirted one peak after another, dodged from cloud to cloud.

After crossing three different ranges, all equal in beauty and height, an enormous valley came into view. There in the very center was our next destination, the town of Shiraz, standing amid a plain over a mile high among the Persian mountains.

From the air Shiraz resembled a crossword puzzle with its narrow streets and small square mud brick

structures, sitting closely to one another, at times even touching.

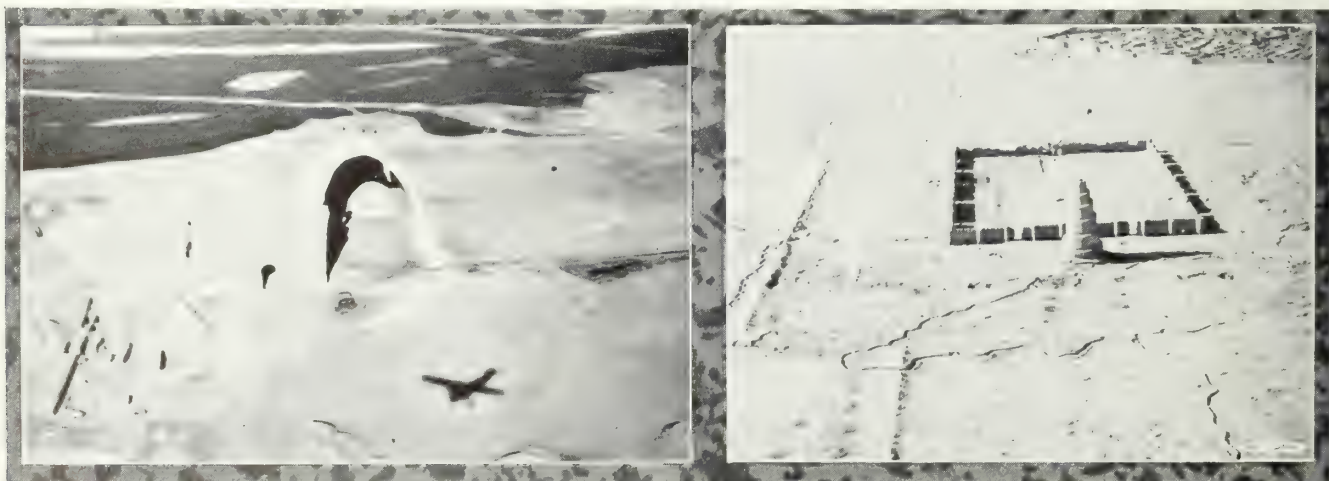
To Persepolis by Land

Here we landed and embarked on an auto trip to Persepolis. Driving through the narrow streets of Shiraz with the medley of native hubbub all around made one think of a beehive. We went through the town and out on to the open road which led over the mountains and down into another great valley, where upon the opposite slope about 40 miles from Shiraz was situated this famous ancient historical city of Persepolis.

With such a background of history and setting it is needless to say the record which we obtained here is of remarkable interest.

We retraced our steps to Shiraz several days later and again emplaned for Bushire and Bagdad, where we once more were delayed by one of the inevitable sandstorms, the one in which Col. Regnier, president of the League of Nations Frontiers Commission, lost his life along with his pilot and companion.

They were en route from Damascus



The famous ancient arch of Ctesiphon, near Bagdad, dating back to the days of Babylon. The ancient mosque of Samara, north of Bagdad. Note the trenches that were built during the last war.

to Bagdad to consider the realignment of the frontier of Kurdistan, where the mountaineers always are in a state of war, and at the present time are causing quite a disturbance along the northern border of Iraq.

On the morning of March 30 just after dawn we watched the air funeral of these three intrepid men as the planes took to the sky to carry their tragic burdens to Damascus. After such a morbid scene we ourselves took off for Mosul, a city in northern Iraq.

Heading for Armageddon

Here in this ancient biblical section where is situated the mound of Nineveh, and also Khorsabad, the city of King Sargon II, we lingered to make our picture record of this excavated ruin where the Oriental Institute is now working.

The enormous Winged Bull, which retains a place of honor at the end of the first exhibition hall in the Oriental Institute's new headquarters building at the University of Chicago, was obtained from here. Throughout the ruins one can notice that these Winged Bulls were idols worshipped by the populace.

We again took to the air from Mosul, crossing the desert via Rutbah and landed on the shores of Lake Galilee, journeying by car to the mound of Megiddo (Armageddon), which guards the pass leading through the Carmel mountains. (This pass has been used by every army marching from Palestine to Egypt—

even in the Great War it was used by Lord Allenby, who sent his 20,000 cavalry through in one single night.)

Here in the Solomonic city we accomplished for the first time in history the filming of the actual unearthing of a tomb. By descending into its dungeon-like interior, we were able, with one five-hundred watt bulb and special film, to picture the very burial tomb itself with its skeletons and its tools and pottery just as they had been buried.

It was a morbid sight, but our work had to go on. We finished without letting our imaginations play upon what might have taken place within this tomb during ancient times, made our exit to the outer and present world, returned to the Lake of Galilee, and then enplaned for our return trip to Cairo by way of Nazareth, Haifa, southward to Jerusalem, and thence over the Suez Canal, circling the pyramids and each interesting place, photographing as we went, until we finally landed at the airport at Heliopolis from whence we had taken off.

The picture was not complete with-

Back to the Dawn

out visiting Luxor, the Valley of the Tombs of the Kings, Sakarra, Memphis, and several other sites, so this was done and our "shooting schedule" was at length fulfilled.

Thus ended one of the first expeditions of its kind, that of recording on motion picture film the "march of man" as depicted by the work of the Oriental Institute in its excavation

of ancient cities, its delving into history back to the dawn of mankind. The entire Near East is honey-combed with these buried cities archeologically rich with the paraphernalia of ancient man's daily existence.

Here the motion picture camera for the first time succeeded in recording a synopsis of the history of civilization, and the writer is extremely happy that he was instrumental in accomplishing this for the benefit of a present and future world.

Esselle Parichy Unfeelingly

Postcards from New York

ESSELLE PARICHY, I. P., recently of Miami and more unrecently of Southern California, postcards under a New York dateline. Most unfeelingly ses he:

"Wish you were here."

Just for that we refuse to reciprocate his regards. To add insult to injury he sends the word on a card containing a picture of Brooklyn Bridge—that noble old structure over the walks of which ye ed has tramped many miles, oftentimes from choice, in the days before the subways. And once in a while subsequently.

The center of that bridge at 5:30 in the black of a blizzardy winter's morning is a great place and makes a great platform from which to lead a small chorus in "Sweet Molly O'en." It has been done.

Coming Releases to Reveal New and Perfected Technique with

B & H COOKE VARO LENS

PHOTOGRAPHIC efforts hitherto impossible or at best only indifferently accomplished are being incorporated into Columbia, Fox, RKO, Warner Bros., and other films now under production, by the spectacular new B & H Cooke Varo Lens. This lens varies focal length and magnification while retaining critical focus and while changing iris setting with focal length to retain correct exposure. Thus it permits zooming up to and receding from a subject without moving camera or subject. Long distance shots are being resolved, without a break, into excellent close-ups, and vice versa.

Write for complete data and prices.

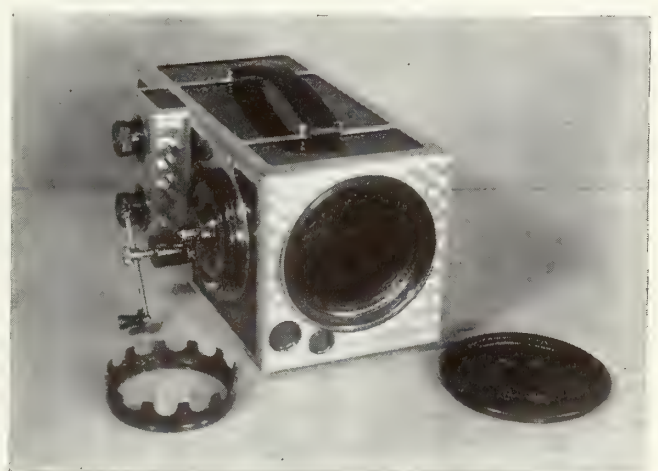
Cooke Speed Panchro and Panchro Lenses for today's exacting requirements

Bell & Howell Cooke F 2 Speed Panchro Lenses are especially corrected for incandescent lighting and panchromatic film. With the 3-inch lens working at its maximum of F 2 critical sharpness with modern lighting and film is obtained with a maximum tolerance in focus of but .001-

inch. Speed Panchro lenses are made in eleven focal lengths ranging from 24 mm. to 4¼ inches.

Cooke F 2.5 Panchro lenses offer the same remarkable correction as the faster Speed Panchros. Seven focal lengths from 35 mm. to 6½ inches.

Write for complete data and prices.



A view of the Varo lens showing general construction

BELL & HOWELL COMPANY

1849 Larchmont Ave., Chicago; 11 West 42nd St., New York; 716 North La Brea Ave., Hollywood; 320 Regent St., London (B & H Ltd.) Est. 1907

Give Life to Historical Ceremony

Hollywood Plant Records Broadcast Memorial Services Held in Bohemian Grove in Honor of Stephen T. Mather

By WILLIAM HORSLEY

SOMETHING new in the way of making a permanent record of what in later years will attain the dignity of a historical event was executed in Hollywood July 10 when Lyle E. Willey, engineer, Local 695, operating the recording plant owned by this writer, transferred to wax the ceremonies attending the unveiling of a plaque in the Parker Group, Sequoia National Park, in honor of Stephen T. Mather, first director of national parks.

Station KFI of Los Angeles was the local medium selected in the national broadcast, and it was from this station that Engineer Willey recorded the entire program. The result was of such remarkable fidelity and clarity as to cause marked interest among the recording officials of the national company which had conducted the broadcast.

Records of such events frequently have been made on film, the operators of the equipment working at the source, but so far as known no action similar to the present one has been noted previously.

It was on July 4, 1867, Stephen T. Mather, destined to become one of the country's most useful and beloved citizens, was born in San Francisco.

Educated in California, he was graduated with the class of 1887 from the University of California, and on March 22, 1924, the president of the University, William Wallace Campbell, conferred on him the degree of Doctor of Laws as a reward for the distinguished service he had performed in the conservation and up-building of the national parks and welding together the out-of-door grandeur in the United States so that it could be enjoyed by the present and future generations.

Greatest Conservationist

In every national park and national monument there has been placed a bronze memorial tablet erected to him who has been named the father, creator, and developer of our national park system, the "greatest conservationist of them all." Mr. Mather died January 22, 1930.

On July 10, of this year, this bronze memorial plaque was unveiled in Sequoia National Park by Dr. Gilbert Grosvenor, president of the National Geographic Society, amid a cathedral of sequoia trees known as the Parker Group.

The ceremonies were conducted by Col. John R. White, superintendent of Sequoia and General Grant National Parks. Many prominent speakers told of the wonderful things accomplished

by Mr. Mather during the years he was director of national parks.

Simultaneously with the unveiling of the plaque in Sequoia National Park the Bohemian Club of San Francisco, of which Mr. Mather had been a most beloved and distinguished member during the last years of his life, held a memorial service in his honor. Through the courtesy of the National Broadcasting System this memorial service was sent out over the entire United States, as previously stated.

The ceremonies, wonderful in themselves but too long to quote here, will never be forgotten by those fortunate enough to hear them. Timothy Healy, secretary of the Bohemian Club, in his opening spoke in the highest terms of Mr. Mather. Tributes from John T. Merriam, president of Car-



The late Stephen T. Mather

negie Institute; William Wallace Campbell, now president emeritus of the University of California, and president of the Institute for the Advancement of Science; John Hays Hammond, chairman of the Stephen T. Mather Appreciation Committee, and Horace M. Albright, director of the national park service, were read by Bohemian Melvin Jeffries. Organ and violin solos were played by members of the Bohemian Club.

Then Bohemian Timothy Healy introduced Ralph L. Phelps, member of the Bohemian Club, who made the dedication address.

"Monoliths are raised for our dead and eulogies are woven with words of unstinted praise," said Mr. Phelps, "but the true memorial is a man's life and accomplishments and the tradition that he has left, whether his career has been marked with great public distinction or his achievements have been quietly done for the public welfare.

"When the days of a man have passed twoscore and he has achieved the material success which will allow him to use his future efforts and dynamic energies toward the spiritual education and cultural betterment of his fellowmen then such men's records truly shine with an especial lustre. Such an American citizen was Stephen T. Mather, organizer and first director of national parks.

Made Personal Sacrifice

"We gather in this woodland shrine prompted by a sincere reverence for that great service he gave to us all so unstintingly and in acknowledgment of that fineness of character, great ability, unflinching loyalty, humanity, honesty and kindness, unselfish devotion to duty and friends. Generous in deed and thought, he was the very essence of modesty, a beloved co-worker, the inspiration of great and good deeds, the welder of our national recreational areas, the greatest conservationist of them all.

"Stephen Mather lived his life intensely, giving a great bounty of personal sacrifice for the ideals which molded and distinguished his great accomplishments. He shunned public applause and chose to carve his way quietly, persistently welding the struggling disorganized parks as he found them into a great coordinated system in order to make them constantly accessible to increasing numbers of people of moderate means for their enjoyment of the beauties of nature.

"By persistent and unrelenting vigilance during the first eight years of his service, giving generously of his own private funds and much of his great spiritual and physical force, he succeeded in all his ambitions even beyond the fondest hope of those who had the greatest confidence in him.

"Great men seldom live to enjoy that personal gratification which the sincere esteem and admiration of their fellowmen endow them, but during the intimate years of our friendship there seemed a number of times that Stephen Mather must have quietly understood the evidences of high esteem and appreciation from thousands of friends and those associates dearest to him, and unquestionably this knowledge made many of his days sweeter and strengthened his faith in the men and women and children

whom he was helping toward a happier and fuller life.

Gave Heritage to Multitude

"One tribute which he cherished above all others was the sincere evidence of appreciation and affection which came from his own alma mater, the University of California, from which he was graduated with the class of 1887.

"On March 22, 1924, at the inaugural of President William Wallace Campbell the University of California conferred upon its distinguished alumnus, Stephen T. Mather, the degree of doctor of laws. In bestowing this honor upon Dr. Mather President Campbell publicly delivered this tribute:

"Stephen T. Mather, mountaineer and statesman, lover of nature and of his fellow-man, with a generous and farseeing wisdom he has made accessible for a multitude of Americans their heritage of snow-capped mountains, of glaciers and streams and falls, of stately forests and quiet meadows."

"From the heart of Robert Sibley, alumnus secretary, came this later appreciation: "'Stephen T. Mather, of the class of 1887, can never be replaced in the life of America. Faithful student, accurate journalist, successful business executive, loyal alumnus of the university; eminent scholar, pioneer director of our national parks, lover of out-of-door America, Stephen T. Mather in passing from us yet remains forever to inspire us with hope and courage and joy."

"Such is this distinguished son of California for whom they gather today to place a bronze tribute, a perpetual memorial of inspiration and gratitude. He has labored valiantly and unselfishly to preserve and protect the primeval wildernesses of America for the enjoyment and inspirational education of mankind for all time.

"The national parks which he fathered, developed and created are the cenotaphs which shall forever preserve his memory, and our children's children will keep fresh the garlands of memory on the altar of reverence.

Welded an Organization

"Stephen Mather's rarest gift was his ability to make staunch friends; friends for himself, friends for his parks, friends for the ideals and ambitions his untiring zeal and wisdom led him forth to share nature's beauty with others. He bound men and women to him with bands of steel. He put them to work for the cause for which he crusaded, the conservation of America's natural beauties before they were sacrificed on the altar of progress.

"Thousands who believed in Stephen Mather's inspired genius caught his enthusiasm and worked with him to make our national parks the world's most used out-of-door cathedrals. He welded together an organization which was the glory and pride of his soul, one of the most remarkable group of public servants, the national park officers, superintendents and rangers.

"Nations have widely copied his

methods and the chivalry of the service. He launched similar movements in many states to do for their citizens what the national park service has done for a nation.

"Stephen T. Mather lives on in the breast of America's manhood and womanhood. His work goes on uninterrupted by time and to be enjoyed by generation after generation of Americans and those who seek the shelter of our shores.

"Yet he could not step aside until he had a president's pledge that his duties be intrusted to the capable hands of his associate Horace M. Albright, present director of national parks, who had fought valiantly by his side continuously since the epochal day fifteen years ago when Stephen Ma-

Blackburn Doubles Space of Brulatour News Advertising

QUITE unnecessary will it be on the part of this magazine to call attention to the Brulatour advertisement covering two pages in the center of the book starting with the September issue. It is a novelty in advertising in that it does more than talk about the product it is exploiting. It tells the whereabouts, past, present and prospective, of the cameramen who expose that product.

The idea of the plan which has so rapidly developed originated with Edward O. Blackburn, west coast representative of Brulatour, Inc., in the distribution of Eastman film. It was first tried out last March and was continued with increasing demand on the space of a single page through a period of six months.

With the recent acceleration in the volume of business the company decided to double the space employed, even though that action involved surrendering the inside back cover of

ther was appointed first director of national parks.

"The wise public policies formulated by these two remarkably sympathetic men shall have no interruption by our friend's regretted passing. But it is all as Stephen Mather would have wished. His mantle has been placed about younger and sturdier shoulders. Stephen Mather's spirit carries on, and on the altars of our friendship for our beloved companion and wise counsellor shall eternally burn the embers of faith, courage, loyalty, and an affection born of full understanding in the comradeship of God's sanctuaries of the open places, where in the wilderness of nature God has surely led him as He shall eternally lead us."

the magazine, a position it had held without interruption since the first issue of the publication.

The leg men and the city editor-publisher (names on application) of the Brulatour Bulletin admit there is a certain amount of work connected with this printing job they had not anticipated. But they seem to like it, nevertheless.

Fred Jolly Enters Firm of Montfort-McNutt in Berkeley

FRED R. JOLLY, member of International Photographers, and for the past four and a half years manager of the Kelley Motion Picture Laboratories in Oakland, recently has joined the Montfort-McNutt Advertising Agency of Berkeley. He will be account executive and director of the photographic department. The new firm name will be Montfort-McNutt & Jolly and will be in new quarters at 2161 Shattuck Avenue, Berkeley.



Plaque erected in the Parker Group, Sequoia National Park, in honor of Stephen T. Mather, first director National Park.

Du Pont Has New Panchromatic

Company Has Concentrated on Emulsions with Greater Sensitivity in Green Region of Spectrum, Highest in Daylight

PANCHROMATIC film made possible the adoption of the incandescent lamp as a convenient method of illumination in the making of motion pictures. The success of the incandescent lamp in the picture studios then stimulated much work for the improvement of panchromatic film.

The energy emission of the incandescent lamp increases in passing from the blue to the red end of the visible spectrum. In order to take full advantage of the light from such a lamp it has seemed logical to increase the yellow and red sensitivity of panchromatic emulsions.

The results achieved along this line have meant a considerable saving in studio lighting, according to many authorities, as well as more comfort for those who work under the lights, but at the same time critical artists have pointed out the failure of highly red sensitive emulsions to record certain objects faithfully, particularly human faces.

Some of the latest panchromatic types of negative tend to record too heavily the red lips and the ruddy skin of motion picture actors and actresses. Since make-up is a well established art in motion picture studios it has been possible to obtain satisfactory results in spite of the high red sensitivity of the emulsions by altering the make-up. The portrait photographer, however, takes

his subjects more or less as they red sensitive negatives often yield very chalky countenances.

Recognizing the error of the trend toward higher red sensitivity, the Du Pont Company has concentrated work on panchromatic emulsions with greater sensitivity in the green region of the spectrum.

This work necessitated the discovery of new types of sensitizing dyes and new technique in their application.

Increased Sensitivity

Also it has required improved factory equipment and specially trained factory personnel, for the film must be handled during manufacture in total darkness at almost every point.

The most recent improvement now being offered to the photographic industry by the Du Pont Company is an emulsion with increased sensitivity, the increase being most noticeable in the green. The sensitivities of the new product through the tricolor (A, B, C) filters are shown in Fig. 1, where a comparison is made with the special high speed panchromatic which has been the standard in recent years.

These data were obtained with incandescent light. With daylight, the high green sensitivity is still more striking. Reference to the foregoing filter factor table shows the factor for the B (green) filter to be less than the factor for the A (red) filter.

come, and he has pointed out emphatically that the prints from highly

The spectrogram of the new emulsion is shown in Fig. 2 in comparison with the spectrogram of the former high speed panchromatic. Fig. 3 shows for similar light sources the spectral response curves for the film and for the human eye.

This emulsion has a sensitivity corresponding quite closely to that of the human eye. The excess sensitivity of the film toward the violet end of the spectrum may be quite accurately corrected by a K 1½ filter. Thus corrected it records brightness of objects in nature as the human eye sees them.

Filter Factors

The fine grain characteristics of this emulsion are the same as that of the former Du Pont emulsions which have been so satisfactory to the trade. The filter factors obviously are quite different. These factors for sunlit scenes are given in the following table:

Filter	Filter Factor
Aero No. 1.....	1.7
Aero No. 2.....	2.7
No. 12 Minus Blue....	2.7
K1	1.9
K1½	2.0
K2	2.0
K3	2.2
G	2.9
23A	6.0
A	8.5
B	5.6
C	11
F	17
No. 72	70
3N5	4.4
5N5	6.3
X1	3.1
X2	3.8

The new film is supplied regularly on non-halation base. Three non-halation features have been incorporated in this film—a stained emulsion, a light retarding undercoat, and a base not backed but tinted throughout its entire body.

The new emulsion has developed characteristics similar to those of the former emulsion, and the usual developing technique now in use in the commercial laboratories is applicable to this emulsion. More care, however, is required in the safelights for handling this film.

It is much more sensitive to green safelights and should, wherever possible, be handled in total darkness. Laboratory men who are accustomed to the handling of panchromatic film under the series III Wratten safelights should check the safety of the filters with a sample of the new film and reduce the level of illumination if necessary.

The French Gaumont concern has established a firm under the name of "France Actualities" with 4,500,000 f. capital for production and distribution of newsreels and educationals.

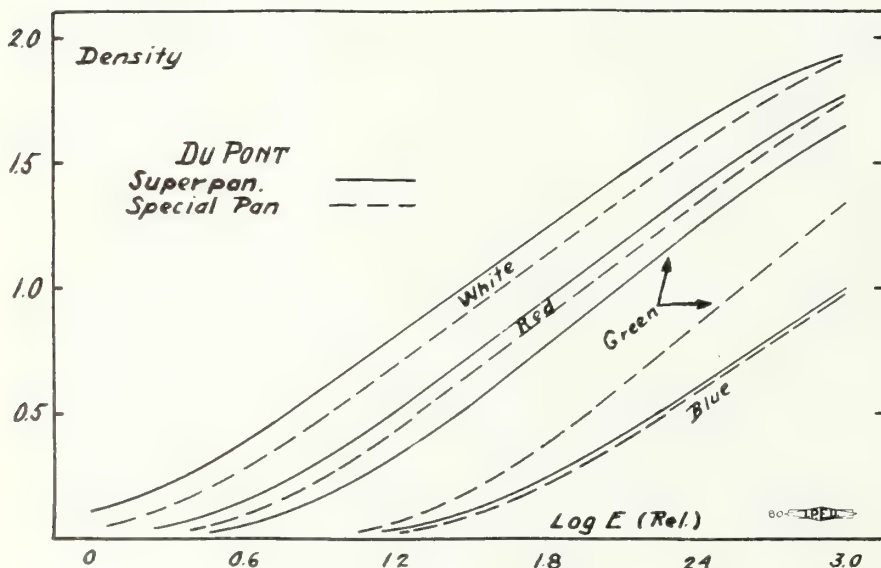
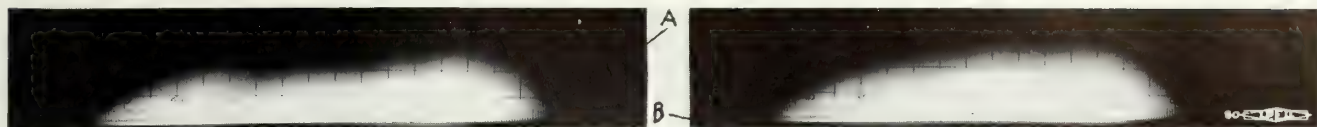


Figure 1

H. & D. curves for Du Pont Special and New Superpan films: White, unscreened incandescent; red, screened by Wratten A filter; green, screened by Wratten B filter; blue, screened by Wratten C filter.



Spectrograms on Du Pont Special (A) and new Superpan (B) films.
Figure 2

Cameramen's Golf Tourney Set for Sept. 11 at St. Andrews Course

By JAMES PALMER, Chairman of Committee

ST. ANDREWS, on Ventura Boulevard, sixteen miles distant from Hollywood Boulevard, will be the site of the fourth annual golf tournament of the International Photographers. Sunday, Sept. 11, is the date.

As in the past there will be a goodly number of trophies. These will be on display the entire week before the tourney. Take a look at them in the show windows of the Hollywood Army and Navy Store on the west side of Cahuenga Avenue just South of Hollywood Boulevard.

In deference to the times the committee has made an unusually low price for the tickets and a record attendance is expected. The reasonable rate will not be reflected in the entertainment provided, for that will be up to the high traditions of the predecessors of the fourth annual.

Jackson Rose, Veteran of Photographers' Executives, Painfully Hurt in Accident

JACKSON ROSE, veteran executive member of the International Photographers, is in the Cedars of Lebanon Hospital following most painful injuries, received in an automobile accident. Seven stitches were taken in his scalp, his wrist was wrenched, his face badly bruised—in fact, he has bruises all over his body.

Mr. Rose was the worst hurt in a party of five including Cameraman Joe Novak, who suffered a broken nose; Phil Rosen, director, badly wrenched back; Mike Eason, assistant director, and Supervisor Starr of the Tiffany company, who was driving.

The accident happened a few miles north of Mojave when the car traveling fast left the road and was overturned.

Hollywood Camera Exchange Prize Won by Karl Drexler

THE picture of the Olympic torch shown in the pictorial section was photographed by Karl Draxler and secured first prize in the competition conducted by the Hollywood Camera Exchange, 1600 Cahuenga avenue, Hollywood, for the best still subject of the Olympics. The award was a Model D Leica of the value of \$92.50.

The winner exposed his Eastman Verichrome roll film at 8 stop two minutes between sundown and dark and eight minutes after dark. His aim was to have the flame register more sharply than would have been

possible under ordinary photographic conditions. He chose a low set-up to portray "risingly" the portal and torch, as he explains his photograph, and "eliminated the basis of the portal, letting it emerge from silhouettes of flowers."

Create Educational Picture to Teach Mechanical Drawing

THE first educational motion picture made expressly to teach mechanical drawing was recently produced in San Diego by Floyd W. Cocking of the Roosevelt Junior High School as author and James H. House of the visual education department of that city as director. It is a 16 mm. film of 480 feet, or about 20 minutes running time.

"An Introduction to Mechanical Drawing" is an excellent example of truly educational film made by educators themselves, with nothing more elaborate in the way of equipment

than a Filmo camera and a regular drawing outfit.

The film gives brief correlation of drafting to industry and then takes up the study of drafting by means of photographed demonstrations showing the use of instruments, drafting technique, layout of a plate, choice of views in drafting and the actual construction of typical drawings.

New Bombay Cinema Plans Parking Space in Basement

BOMBAY is to have two new talking moving picture theaters, according to a report received from Consul Dayle C. McDonough, stationed there. One of these theaters is to be very modern with a parking place underneath for the automobiles of the patrons.

Seating capacity is to be 1200, which is large for Bombay. It will occupy a prominent and central location near the leading hotels and clubs in the European section of the city. It will be built and operated by a prominent firm of motion picture theater owners who already have two theaters in that city. The name has not yet been decided.

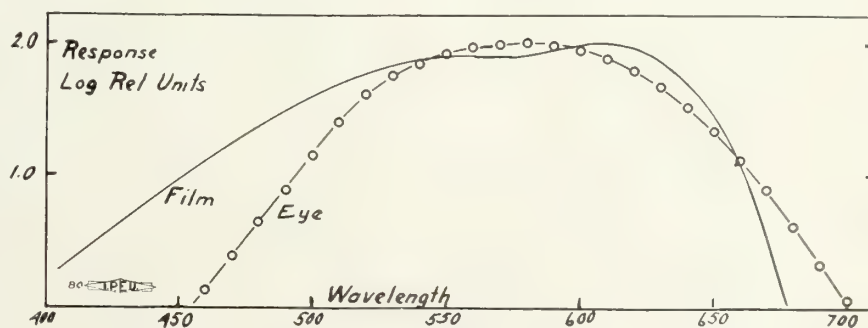
The other new theater is now being built on one of the main streets of Bombay and will have a seating capacity of from 900 to 1000. It will be known as the Roxy Theater. It is being built by the owner of another moving picture theater in Bombay.

Akeley Camera Will Send Its Booklet on Application

AKELEY Camera, Inc., has issued a four-page booklet describing its audio camera, both dual and single system, and the Akeley recording machine. It is finely illustrated, and is bound to be of marked interest to cameramen.

The booklet will be forwarded to any International Photographer by sending a request to Akeley Camera, Inc., 175 Varick street, New York.

This magazine will carry an article on the Akeley camera next month.



Spectral response curves for the film and for the human eye.
Figure 3

Inventor Describes New Process

Williams Tells of Advance Made by Double Matting System Over Methods Invented and Patented by Him Previously

By FRANK D. WILLIAMS

DDOUBLE matting process photography now has been in successful commercial use for four months. It is a refinement of systems invented and patented by me as far back as 1918 and first employed commercially in 1920. I had worked on and experimented with process photography as far back as 1912 and had first made application for a patent in 1916. From 1920 this was the only composite photography process employed in the industry until about 1929.

Hitherto the method of composite photography, of using traveling mattes, has been subjected to definite drawbacks. It has been necessary that the figures be fully illuminated or lighted especially strong in order to make a photographic matte.

It is obvious that this caused transparencies in certain scenes and required filling in the outlines by the

slow, tedious process of painting by hand under a microscope.

In the old traveling matte process we were unable to photograph black and white at the same time in proper contrast without ghost effects or transparency unless this hand blacking before mentioned was resorted to or the actors were over-illuminated for the black background or under-illuminated for the white background.

Great Improvement

The average length of time required to finish scenes done under the old process was from one to six weeks. About a year and a half ago an improvement employing double matting was invented by me and patented whereby a red background was used and orthochromatic film having an orange yellow dye placed over the surface of a panchromatic film was used to photograph the actors.

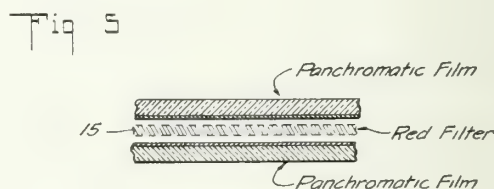
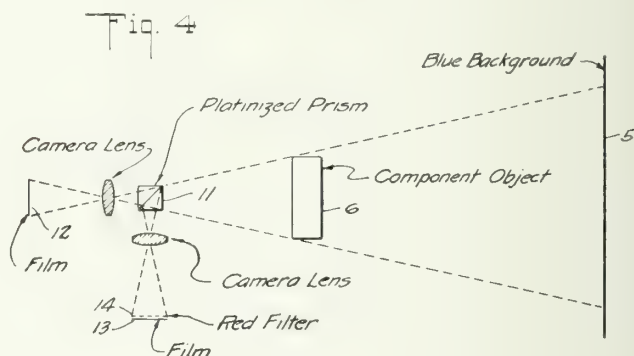
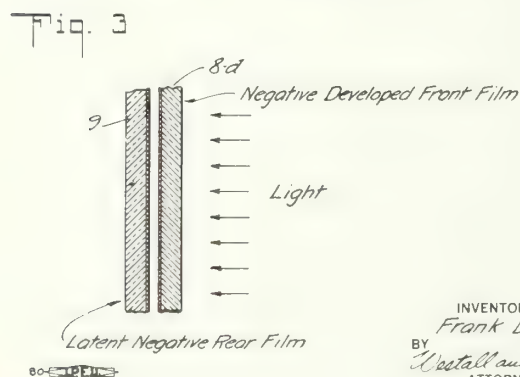
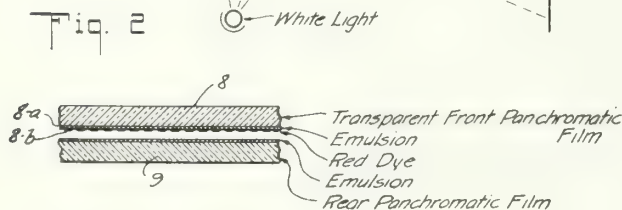
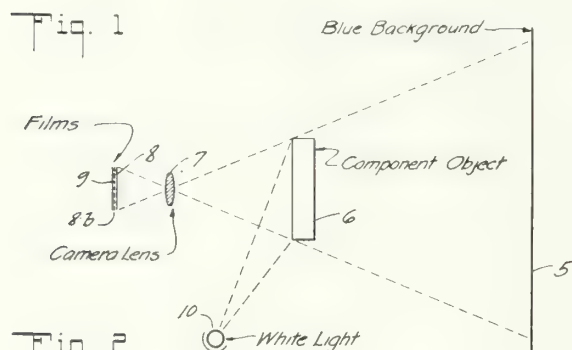
The two films were developed and

a matte was made from the rear film and a positive of the front film. This matte was placed in front of a suitable background positive with raw stock film in the printing machine and an exposure made. The print of the foreground negative was then placed in register over the previously printed raw stock and a second exposure made, completing the composite negative. After the development of the original negative this process may be completed in 1½ hours.

That process represents the first big improvement since the traveling matte, which was the original composite photography process used in the industry.

The red background process, although being a big advance over the old method, as regards to matting, had one serious drawback, namely, the figures that were photographed on orthochromatic film would not match the color correctness rendered by panchromatic film as was used throughout the industry. Reds or shades of red would photograph black instead of as shades of gray.

Due to the incandescent lamps predominating in red ray and the present panchromatic film being highly sensitive to the red ray it is obvious ortho-



INVENTOR
Frank D. Williams
BY
Westall and Wallace
ATTORNEYS

INVENTOR
Frank D. Williams
BY
Westall and Wallace
ATTORNEYS

chromatic color rendering is useless in modern motion picture production.

The present method of double matting, which as previously stated has been in commercial use for the past four months in several leading studios, is most revolutionary in character. The process has a great many advantages which will be manifest to all those skilled in the photographic art as they become familiar with its details. Specially made for this process are panchromatic films which overcome the great bugbear of the past processes in that full panchromatic color correction is given, thereby matching the color gradations of the remainder of the production. This is of the utmost importance in any composite process.

Freedom from Don'ts

A specially dye coated panchromatic film is employed in a bipack arrangement and an orange dye is placed over the emulsion of one of the films. Both films are panchromatic superspeed. The actor is placed before the blue background and he is lighted with incandescent lamps without filters and may be dressed in any color clothes. The lighting may be from the front, side or back. The exposure is the same as for ordinary super-pan film. An ordinary motion picture camera is used, employing a magazine adapted to exposing two films.

This process has been in commercial use employing these various methods. The background is lighted with sunarcs and is a bright blue. Actors may be dressed in any color and use normal make-up and won't show ghosts or transparency.

The methods of combining the print have several variations in practice. The method preferred by the studios is to develop the front and rear films and print the front film and project it to select the scene that is to be used with the background scene.

Plainly this is a big saving in many ways. The action may be cut to length before the background is made, which is not possible with other processes, and only the necessary backgrounds need be made for the action that is used for the picture. In practice this means approximately 50 percent of the time and cost involved in the making of backgrounds for these scenes.

Another big advantage is in the event the background is too light or too dark, the action too slow or too fast, the background may be changed without a retake of the actors, thereby saving the studio several thousand dollars.

The alternate process most commonly employed in the industry at the present time is projection, which has come into use the past three years. Some very interesting comparative tests between the two processes have been made by several studios, using the same foreground actors and lighting and also identically the same background film.

Gives Wide Range

One of the reasons advanced in support of the claim of superiority for the new method over that of the projection process is among others that

the projection screen is limited in size to about 16 feet wide with 10 feet foreground. This means, as an illustration, that if a horse is standing crosswise in the foreground he hardly can be photographed without getting out of the picture.

With the new double matte process we frequently have used a foreground 70 feet wide and photographed it on an interior stage. This large range is invaluable to studios. In the projection process illumination obviously has to come from the sides or top, in order that the light shall not strike the screen. Of course that practice cannot be employed in screen areas as large as 70 feet. Plainly there is no limitation as to the source of light in the double matting process.

Another important improvement that comes with the new process is that blue backing may be placed under the actors' feet or but a few feet back of any set and the action photographed thereon, whereas with the other system it is necessary to have the sets on a stage having an open space from 60 to 100 feet behind the screen in order to project a picture.

Removal of sets to the projection stage is very expensive, even with a small set the cost being from two to five thousand dollars, counting standing time of staff, actors and electricians, etc. I am told in the studios using the double matting process and to which reference has here been made it is the experience that the background quality is equal to that of the original negative.

This cannot be said of the projection background, as there is considerably more graininess, hot spot in centre on light scenes, and loss of definition due to part of the shadow detail being absorbed by the opacity of the glass.

Also the background scene obviously cannot be focused with the foreground. It is impossible to focus sharply an actor and the screen at the same time due to lack of depth of the lens at the F stop necessary.

Miller In Again from East, Off Again for New York City

HOME for a few hours after an absence of two months Robert Miller, International Photographer, looked in on his friends along mid-August. The head of the photographic department of the big President Hoover left in June for a trip to Asian ports and the Philippines. Following arrival back in Los Angeles the ship started for New York by way of the canal. She is due back about October 1.

The traveler, who incidentally is making background shots for any and all in the course of his trips, stopped over in Manila to visit George P. Musser, whose Artreeves equipment is the only sound recorder in the Philippines.

Also in Manila he met Charles Miller, no relation, brother International Photographer, who conducts a photographic store in that city.

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EASTMAN **SUPER-SENSITIVE**
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Cream o' th' Stills



Eastern Butterflies

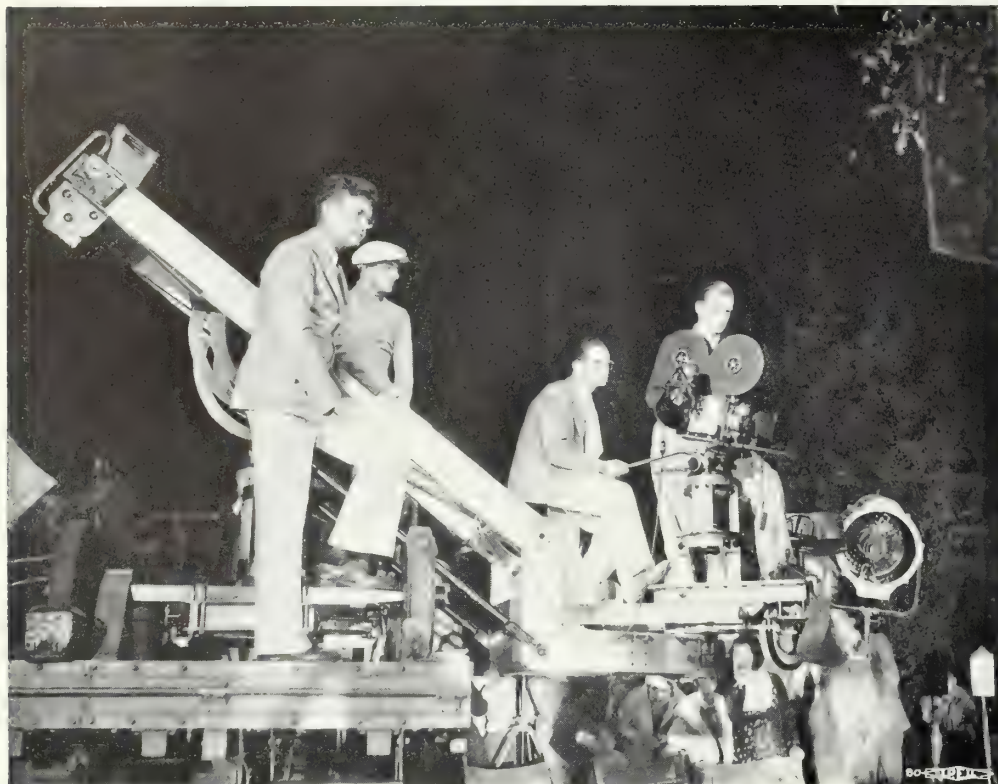
*Photo by
Ernst Keil*

*If flowers are butterflies
Tied down with silken strings,
And butterflies are flowers
With poetry of wings;
Then dreams must be reality,
And reality but a dream.*

*Verse by
Berenice M. Conner*



Cream o' th' Stills



Here is Paramount's baby crane, able to do all sorts of funny things. Just now it is making a night shot. It was photographed by Hyman Fink and reproduced through courtesy of Fawcett Publications.



Fred Henderson catches a strenuous moment in RKO's "Lost Squadron" as Von Stroheim in guise of player-director "bawls out" the crew in what is supposed to be the usual fashion.



Cream o' th' Stills



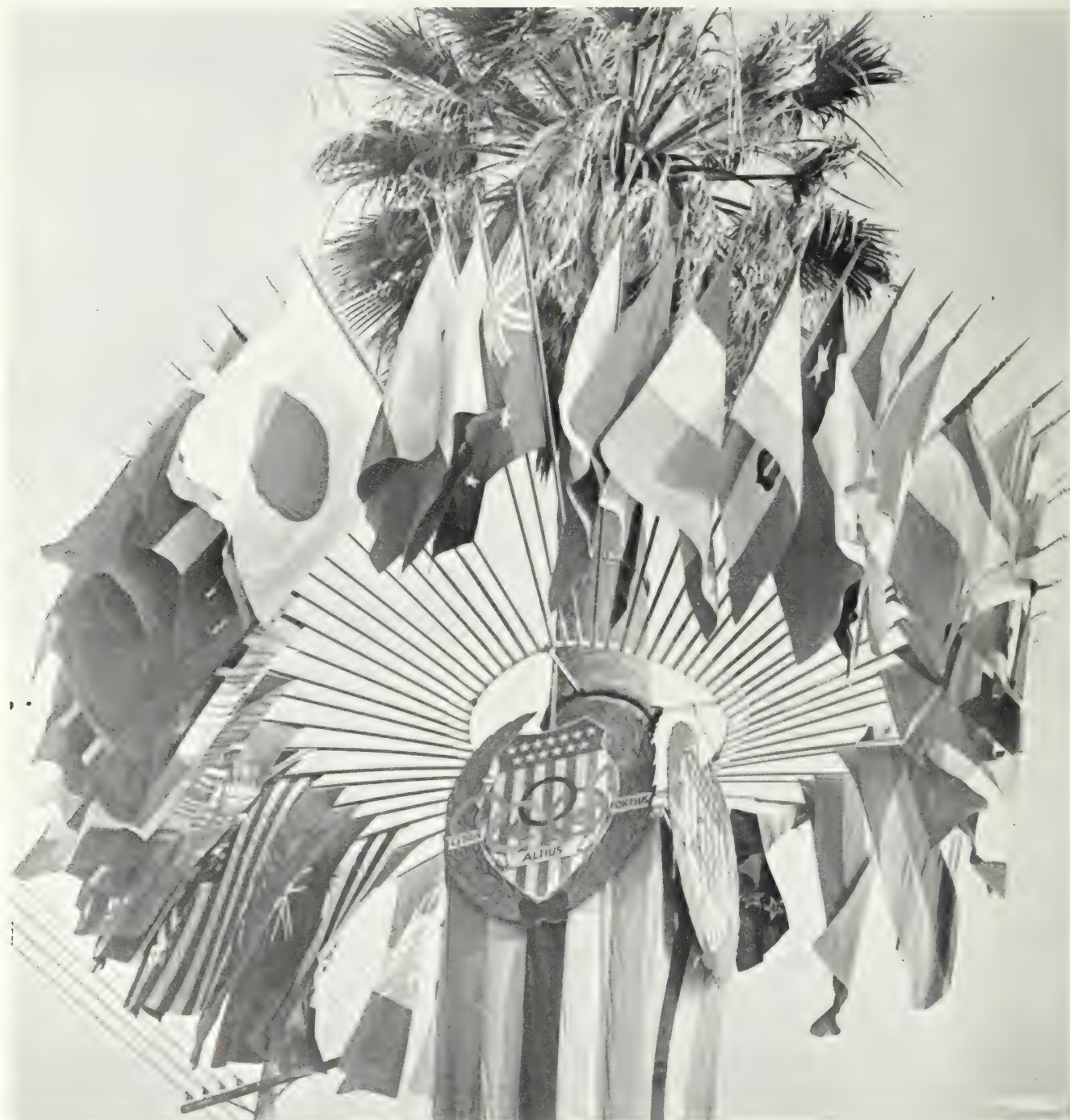
This is a view of another RKO company at work in "Young Bride." The unusual shot was photographed by Elwood Bredell.



Up in Arizona, where Old Sol slams down regardless, a Fox company on location for "Death Valley" gets set. As Photographer Bert Lynch shows us, the camera is covered with a blimp, and to protect the mike from sun and wind it also is all fussed up.



Cream o' th' Stills



1932 OLYMPICS

*F*ORTY-FIVE nations entwine their emblems around Figueroa street's famous palm tree prior to the opening of the 1932 Olympic Games in Los Angeles. This striking picture, so symbolic of peace, was photographed by Alexander P. Kahle.

666 CHICAGO 666



Sassiety Reporter Goes Hollywood

WELL, I was asittin in a movie theater here in Chicago and they runs a trailer in which they show off a couple of flashes of Hollywood, the land of makebelieve. . . . Well, of course that's nothin new to see in a theater, but it so happens that the vacation of yours truly begins the next mornin, so I gits the yen to clamber aboard one of these here westbound tourist specials and git an eyeful of the Magic Land to cram back in those vast open spaces of my bean.

So I buys a couple of yards of excursion rate tickets and spends the next few days makin faces at old maids asittin parallel to me in the observation car what is on their last legs of tryin to find some fair haired boy to call the Mister the rest of their days. . . . But I manage to win the freezeout contest by the time we rolls into L. A.

Well, that station is jest chuckfull of people what is come down to welcome the friends and loved ones what is gettin off the train . . . looked kinda funny to a bird like me what is used to battin around the Middle West where about the only people you meets in stations is redcaps trying to shake you down to carry the ole bag or maybe hombres mowin you down tryin to rush for the 5:15.

This sort of gives you your first idea of what's to happen to you out in that country . . . you see folks out that away really go to town to be friendly to a visitor, and they always score right from the start on makin you feel that they enjoys to have you among them.

"Your Name Felbinger?"

Well, sir! I kinda sneak through the crowd sorta sheepishly since I knows nobody aint gonna be there to meet me . . . so I is jest sidesteppin two gals what is busy smackin each other and a cryin and a carryin on generally because they is so glad to git together out here in what they calls a new Paradise and what yours truly agrees with em on when I gits grabbed by the arm and I is asked if this is me.

Well, that's jest like that country out there. I dint expect to git a welcome, but the ole mitt is stickin out for evry one and plenty of mitts to go around, too. . . . So I meets George Blaisdell for the first time. . . . George, you know, is the editor of the International Photographer, the highest class magazine in the camera profession . . . (also a lot of you Middle West hom-

In Focus—In Spots!

By Fred Felbinger as
The Sassiety Reporter

bres know I used to think that way about it long before they started to print the tripe I sends in and also before I met George). . . . You gotta call Mr. Blaisdell "George" right from the start. . . . He dont go for the Mister stuff, "No, sir!"

That kinda wipes out the stiff formalities right from the beginning, and before you has rode two blocks with George you is already admittin you is a lousy golfer, but George is a tellin you never mind he is gonna give you a coupla workouts on some of their golf courses. Also he aint so hot a golfer hisself.

Here George draws the first blood on swappin lies. . . . I finds out later



Fred A. Felbinger

he is one of them par shooters like my noise ketcher Robertson back home. . . . Anyhow, I warms up right away to the new country when I finds out I kin ride with a new acquaintance and talk natural right from the start instead of openin with the old chestnut about the weather and then driftin over to "how is the folks?" and all them other speech openers.

As we enter Hollywood Boulevard George tips me off to take a squint

at all the tourist yokels what blows into Hollywood and spends a lot of their time starin through every one they sees ridin in cars . . . hopin they kin spot some of the movie stars in the flesh.

Well, I laffs that people kin be so goofy to git sore eyes tryin to see their makebelieve heroes in the person and George gets quite a kick out of it hisself . . . but I manage to sneak plenty stares at passin cars hopin I could see one or two myself when George wasn't lookin.

Over at the cameramen's headquarters you gits the glad hand of sincerity also. . . . I meets a whole bunch of regular guys—Alvin Wyckoff, Roy Klaffki, Jack Rose, Reggie Lyons, Paul Perry, and a raft of others . . . too numerous to mention here . . . also I aint ever been much of a hand at rememberin names, so I hopes some guv's wont git mad and think I is forgotten ever havin met them.

Whatya Mean, Not Much of a Hand?

I gits the glad hand from Howard Hurd and he axes me to take in the Grauman Chinese on him . . . also to bring me along a friend. Well, now, I aint been much of a hand of gittin a "friend" in a strange place, but I manages to dig one up for the show all right . . . and, listen, they got some nice gals out thataways, too . . . plenty of them.

Well, this here bird Grauman what runs this here Chinese theater sure puts on some swell stage shows . . . he sure helps the unemployment sittation when he hires a cast for a prologue in that shootin gallery. . . . The one I saw was a take-off on the Olympic Games . . . and the cast he had it in it wuz like one of these mob scenes we used to see in them old German silent movies we used to git here.

Enjoyed Picture

That reminds me I sort of forgot to tell Howard Hurd I enjoyed that movie. . . . He probably now judges these eastern hombres by a dumb yokel like me, but maybe Hurd will be sittin there some afternoon and have nothin to do but read this and maybe he'll notice here then that I appreciated them ducats.

Them west coast cameramen is gittin all set for their annual golf tourney. . . . A focuser by the name of Jimmie Palmer is gittin the big day in readiness, and from what I hear of their golf tourneys I sure would like to take one in. . . . Now I know why our ole Prexy Charlie David enjoyed the one they put on last year. . . . Maybe them button pushers around our Windy Village will git to-

gether someday and push the little pill around in a body.

When Ole Sol Cuts Loose

Maybe it would be a swell idear, as I understand since I went off on my vacation a lot of the gang has went goofy on golf—Eddie Morrison, Jack Darrock, Phil Gleason, Robertson and all the gang is playin heavy golf on off days. . . . Even Lippert has decided not to swap his golf clubs for a tennis racket now, and since David and me has taken some golf lessons on the coast why it looks like maybe someday we'll be able to git enuf guys together for at least nineteen holes.

You know I is now a graduate golfer from a desert sunbaked course, and you ain't ever been out in the heat until you is played on one of those desert courses like the one George took me out on. . . . I started out bareheaded, but I hadda borrow George's cap right quick for fear of sunstroke, but that dont mean no never mind at that, because that ole sun jest socks the ground out there and them actinic rays bounce right back up at you, but you kinder love it at that for the novelty of playin with mountains around you.

Then George hies me off to the mountains for a coupla days . . . up to Big Bear Lake and Arrowhead. . . . Say, if some of you 666 news snoopers think you is had a thrill flyin in some crate upside down or sumpin why you jest want to take a auto trip up them windin mountain roads along a highway they got nicknamed "The Rim of the World". . . . Boy, oh boy! climbin and windin up 7000 feet of altitude and then you kin see the valley down below in the distance.

Well, you sorta git to figgerin that there's many swell other things in this world if you jest git out and take a look at them. . . . And here is one look that is a whole eyeful for a long time, when you go over this highway.

Fire That Burns Into Memory

When you git to the top up at Big Bear Lake you settles down in a cabin, all surrounded by big pine trees . . . and you got a swell fireplace built in where you burn real logs at night instead of them gas ones you find back here at Civilization.

At night you start the ole fireplace a cracklin to take off the chill of the cool evenins up there . . . and its funny how that chill melts a'sittin there before the fireplace . . . it even takes off any chill you may have in the heart and you sorta git a hankerin to open up and swap lies, experiences and sorta spill stuff you aint got the nerve to blab out other times.

And what's more they is kinder absorbed by the other one a'sittin there with you and respected confidential like. . . . You almost cant realize you is only a couple hours away from Civilization . . . where you gotta be on your toes all the time and also on your guard.

Boy! when they say "The great wide open spaces!" . . . I kinder think they mean somethin' you dont quite really savvy until you is been up there in the altitude, before a fireplace with the logs a'cracklin.

Up at Big Bear Lake they got a swell lodge and they got a bronze

tablet there what's got some beautiful words on it written by Edwards Davis, minister, actor, executive, orator . . . well, now, you know, a yokel like me never does remember the finer things of life, but I do remember what that one-time parson wrote, for that Peter Pan tablet is one of the shortest and sweetest sermons I ever heard or read.

It's only a couple of sentences, but it kinder grips at you and makes you feel like he is right, and maybe you wouldnt love to stay up there and live in that country for keeps and kinder learn to memorize what's on that tablet.

Now here I is already forgotten what it said on that tablet. . . . That is in my mind . . . but, you see, I is been up there and my heart aint forgot . . . which is jest exactly what sermons has been invented for. . . . It aint the words exactly, its how it sinks in on the individual what counts, I guess.

Gasman Who Refused Drink

Then back to Hollywood through miles and miles of orange groves, where you kin buy ten dozen oranges for fifteen cents. . . . (I gotta remind the dago what always charges me a nickel apiece back home about that the next time he sells me one) . . . and you buy gas from a real ole-timer what is content jest to make a livin and git by "since his wife died and he lost his best pal!"

And they say the world is goin to the dogs and people is all for free love and things like that. . . . Well, it jest proves there still is plenty good people floatin around . . . all you gotta do is git goin and look around a little bit to find them.

Then out to see George Gibson, whom all youse guys remember from the old Rothacker days back in Chi. . . . Gibby lives and breathes Eastman Supersensitive and he has you meet Eddie Blackburn, who also remembers you from the kid days when you wuz hypo boy down in the ole hole at Rothacker's in Chicago.

Blackburn suggests maybe its gonna be a dusty trip back home. . . . I admit may be it is, so Eddie gives me sumpin for the dust. . . . I cant elaborate on the dust cure here . . . since as to date they aint put through repeal yet.

Meets Up with Henry

You stops off at a restaurant called Henry's and here you recognize one of them villains you always see in Charlie Chaplin comedies. . . . Later on you is introduced to him and discover he is Henry himself and he aint no villain at all in real life, jest a quiet, amiable business man.

And then you run into Micky Whalen . . . the spirit of Hollywood hisself. . . . Micky is got the visitor down as one big heel because Micky has been doin his darndest to show you around . . . fights . . . plane ride to Caliente . . . and when you tell Micky you has been hauled all over Hollywood and it aint your fault you havent been able to take advantage of hospitality he still dont forgive you.

Micky's friendship is genuine and you hate to have him feel you is tryin to give him the go bye. . . . Then Micky is off to spot hisself a new

home down in the canyon . . . with a crock to make a little homebrew.

Oh, yes! you just have to take in the big track and field meet they is runnin there at the time. . . . The Tenth Olympics, they calls it . . . and there you meet the old news button pushers in full harness:

Watches Old Pals Work

Joe Rucker, Joe Johnson, Irby Koverman, Sam Greenwald, Mervyn Freeman, Raleigh Nichols and a bunch of others what is in the same callin as yourself. . . . Everybody is busy shootin one event after another.

But you know newsreelers. . . . They always got time for a little argument now and then. . . . So you ankle over to the fracas and you see it is Mervyn Freeman arguin with a blonde Swede . . . a real platinum blonde Swede. . . . You immediately recognize the Swede as ole Ray Fernstrom, a ole newsmen what rates as a ace back East . . . in more ways than crankin a camera, too.

You wonder why Ray's hair has turned so light and find out Ray has dyed em . . . for the part of a Swede in a picture. . . . Hollywood does strange things to easterners. . . . "He-Man" Fernstrom with a platinum bean. . . . You listen to the argiment between Ray and Freeman . . . and laff because newsreelers' arguments always is sort of funny.

Freeman dont want to git his name into print too much because he feels maybe Charlie Ford dont go for it . . . Well, so far Ford aint complained this way yet over seein his own moniker gracin this page.

When a Meal Is News

And about this time I gits the yen to pick up a tripod once agin and fog some raw stock, so I decides maybe its time to roll on back home to Chi . . . but not before havin what they calls a buffet lunch over at Al Levy's Tavern. . . . Wal, now maybe if you is a hearty eater you will think right away a buffet lunch wouldn't be enuf for you. . . . Well, over at Levy's you couldnt polish off in one day what they serves you for 75 cents. . . . I aint writin publicity for this place . . . that meal he gives you is news. . . . I had about ten different kinds complete meals. . . . I guess the waiters is still servin' my table, but I hadda make a train for home. . . . So I guess I is just another baboon what has went Hollywood. . . . It's a great place run by mighty friendly people and you gotta make the trip to find out just what kind of a country they got on the other side of them mountains. . . . Go west, young man, go west! . . . It's worth it!

Newhard Store Is Featuring

Leica Work and Cameras

GUY NEWHARD of the Sunset Camera Shop has associated with him Gilbert Morgan, who has installed a complete line of Leica cameras and accessories. The new-comer has had much experience in Leica pictures, having been for a long time with the New York headquarters. The store is building a first-class darkroom on the premises for one day service in taking care of Leica developing, printing and enlarging.

In Shark Excitement Hal Hall Slips Over Side, but Some One Grabs Foot

HAL HALL looked a shark right in the mouth the other day. It was a real shark, too, and at the moment it was in a most uncongenial frame of mind. The editor could see that much, plainly. While but a few feet directly above the beast of the waters it could not be said exactly he was looking down on him or in any way upstaging him.

Nevertheless he did feel a bit uncordial himself over this unexpected tete-a-tete—and with such a mug, too—or this new-fangled vis-a-vis. In fact, had he not been speechless he would have tried to suggest to the stranger how always and unfailingly he had abominated the viscera of his entire tribe.

You see it happened something like this, as was explained a couple of days later when the victim's voice returned as suddenly as it had faded. He had afishing gone down to the deep sea in company with Bob Hall, a friend. Yes, it was a Sunday, of course. The kind of bait carried is not described, but it is known that after a short and furious session the fish suddenly quit.

They retired to a lower level to sleep it off—that is, the bait; no, that's wrong, the fish did, or anyway all but one. It may be in order here to remark that neither then nor later did any of the aforesaid bait nor even of the previously entangled fish get across Hollywood Boulevard. If they did none of the lads around here saw them.

They Reel In

Just after the fish, the mackerel and the barracuda and those boys, went downstairs to sleep it off the Hall boys decided they'd go ashore and hunt up a change of bait. Reeling in was nearly completed when Bob experienced a strike which because of its rudeness caused him momentarily to forget it still was the Sabbath. When Hal remonstrated at such language he was curtly told where he could head in, but Hal at the moment did not indicate his intended or immediate acquiescence. Quickly the other fishermen sensed the scrap going on below and crowded around, leaving their lines.

It may be explained the two boys were behind a rail which hardly topped the level of the deck more than ten inches. Bob was having difficulty staying on board when some one no longer a member of the Chamber of Commerce yelled "He's got a shark!" The creature started thrashing around, fouling all the lines on that side of the boat.

As Hal stepped nearer to Bob to give him a hand or encouragement or something Bob suddenly was pulled to one side and Hal was upset and fell toward the rail. Slid really is a better word. He tried to grab on to something in his effort to stop his progress overboard, but even the

straws had been discarded when the bait gave out. He felt his knees passing over that rail, and then his shins.

Just as his mind was all set to grab the shark around the back of the neck and ride him drug store cowboy until he could get a chance to slip him a sample of his most approved sales talk Hal felt his progress suddenly halted.

There right under him, surely enough, was Mr. Shark, and plenty near. His mouth really was large, even if it did not quite square with the actuality as was later determined. Then Hal felt somehow not only had his disembarkation been checked and most miraculously, but he was going aboard again.

A quick-witted and equally powerful fellow-fisherman had grabbed the departing and possibly pessimistic angler by the foot, stopped his progression, and then slowly and laboriously hauled him in.

The shark measured something over eight feet in length when later he followed Hal on board but with quite different emotions.

Incidentally the next morning Hal noted a badly swollen forefinger. He took it in to be inspected by the doctor on the floor below.

"Just kind of grit your teeth," suggested the medico as he finished a casual examination. A resounding

crack followed and the finger again was in joint.

When "Tiger Shark" is released Tony Gaudio is going to take Hal over to show him what he missed when the man held on to his foot—or maybe the sly Tony means what the fisherman would have missed if his foot had slipped the second time.

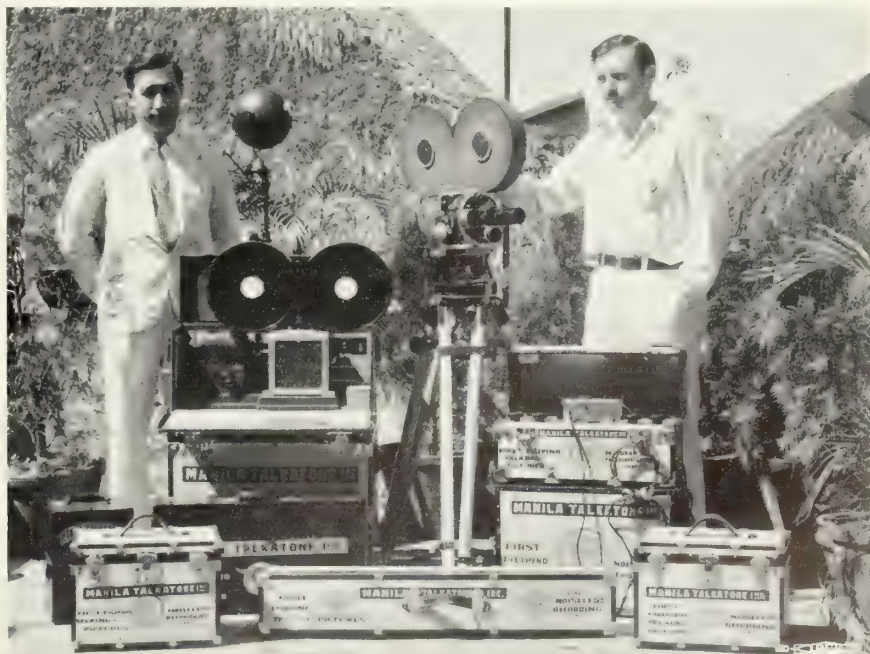
Theisen Seeks Co-operation for Film Exhibit at Museum

EARL THEISEN, honorary curator of the Los Angeles Museum, especially having in mind material for the film division of that institution, appeals to cameramen to bring in to the museum stills of sufficient age to put them in the category of historical value. The same request applies to all objects of similar value having to do with the early making of motion pictures.

Mr. Theisen is anxious to make the exhibit, which has been expanded in notable degree during the past year, as representative of cameramen as possible. With the request comes an invitation to cameramen to come to the exhibit at the Los Angeles Museum and personally observe what has been accomplished in a comparatively short time and which in years to come will be not only priceless in value but so far as present indications go without a worthy competitor.

Swedish Production Planned

Svensk Film-Industri, Stockholm, is planning the production of from eight to ten feature films and an equivalent number of short feature films during the coming season.



Robert Miller (at right), I. P., in charge photographic department of steamship Hoover, in Manila visiting George P. Musser, owner of the sole sound recording outfit in the Philippines. The two men are set to make the first sound pictures to be produced in Manila on this Art Reeves equipment, made in Hollywood.

EASTMAN
FILMS

BRULATOUR

WHAT'S WHAT!

Published Monthly by J. E. Brulatour, Inc., Distributors, East

Prosperity Push on Productions

AUGUST hangs up a couple of new records in Hollywood. The 18th of the month set up one record with a new high (temperature) of 96 degrees.

Another flock of new highs started to pop out of Wall Street very early in the month. Stocks and bonds did a swell imitation of a skyrocket.

Stocks also did another sweet take-off at The Brulatour Warehouses when the studios decided to shake off their dreams and get busy with production. Raw stocks (Eastman) were on the upgrade, and, Boy! How they've been climbing since the first of the month.

Cameramen were grabbed by the producers so fast that Union Headquarters was at times a day or two late in being advised by the boys that at last they were working.

Right now the roster of the Union shows the peak line. More cameramen are working today than at any other time during 1932.

As of August 15 there were fifty more first cameramen employed than there were two months earlier. Union officials report a steady increase in employment of its members, and prospects right now indicate this sweet condition is scheduled to continue for some time.

Columbia Hums

COLUMBIA PICTURES, the magician that turned Poverty Row into Fifth Avenue, steps right out at the head of the production parade with a program of activity promising much to Hollywood and to the box office all over the world. An ambitious line-up, with the early part of the month finding six pictures on the make.

L. William O'Connell doing the trick on the Lambert Hillyer production, "Rustler's War."

Joe Walker winding up the last takes on the Frank Capra picture, "The Bitter Tea of General Yen."

Joe August turning in his usual Columbia standard of artistry on the Neal production, "That's My Boy."

Teddy Tetzlaff in action with Jack Holt on the Erickson production of "Polo."

Ira (Joe) Morgan at the crank for Jimmy Cruze on the big super, tagged "Washington Merry-Go-Round."

Ralph Staub (one man unit) buzzing hither and yon turning out his Columbia Classics in Screen Snap Shots—and

Li' ole George Seid (who runs the lab) so gosh darn busy turning out his negative and prints that he actually forgot his synthetic grouch and smiled every time he came out of the projection room.

August's staff is composed of Vic Scheurich, second, and Bill Crosby and Roy Babbitt as assistants. With Joe Walker is Andre Barlatier and also George Kelley and Marcel Grand as assistants. Teddy Tetzlaff has Rube Boyce as his second, while Jack Anderson and Don Brigham hold the assistant spots.

Paramount Active

AMONG the outstanding photographic achievements in current production at Paramount are:

Ernie Haller on the Archie Mayo picture, with Guy Bennett as his second.

Charlie Lang continues on "Farewell to Arms," with Bob Pittack and Cliff Shipper assisting.

Dave Abel, on "Phantom President," with Ernie Lazlo on second and Bob Pittack assisting.

Vic Milner on the Lubitsch opus. Second, Bill Mellor and Guy Roe, assisting.

Gaudio at Metro

ABOUT three months ago we chanced along on the set of the Warner Brothers (Hawks) production "Tiger Shark," which was just making its take-off. We stopped a minute to talk with Tony Gaudio, who beamingly told us this was his first big picture in almost a year and, said Tony, "I'm going to make this picture so dam beautiful that Jack Warner won't let me get away from him—or—," said Tony, "—if he does, some other big producer is going to give me a chance to repeat what I do with Tiger Shark."

Who can say that Tony was wrong?

"Tiger Shark" is a photographic gem. Now (due to the fact that Warners went dark upon completion of the picture, and Jack Warner didn't keep anyone on his camera staff) M.G.M. called Tony to take the responsibility for photographic perfection of "Fu Manchu"—and even Tony is satisfied with the results.

Knechtel's Miniatures

Lloyd Knechtel (R.K.O.) is responsible for the applause which greeted the preview of "The Most Dangerous Game" when his yacht explosion registered as the real thing. Knechtel is also responsible for some of the clever miniatures in "Bird of Paradise."

Dan Clark Locationing

With the camera responsibility for another Tom Mix (Universal) picture under his belt, Dan Clark is on location. Accompanying Dan: Norm DeVol as second, Paul Hill and Ross Hoffman assistants.

Fox Resumes

SHORTLY after Winfield Sheehan returned to his desk at Movietone City he made the statement that he would launch, very shortly, a production program such as the Foxites never had previously seen. Mr. Sheehan, being a man of action, has, as usual, made good—with interest.

Look!

George Schneiderman (Fox eternal juvenile cameraman) is at work on production carrying the temporary tag "Golden West."

Norbert Brodine is at the camera for Walsh on "Wild Girl."

Glen MacWilliams is in charge of the cameras on the Sid Lanfield picture, "Hat Check Girl."

Johnny Seitz is turning in his usual splendid array of lights and shadows on the Dieterle production, "Six Hours to Live."

Jimmy Howe is bidding Aloha to "Chandu The Magician" and resuming immediately with Von Stroheim on "Walking Down Broadway."

L. W. O'Connell (for years a Fox fixture in the camera department) has returned to the lot in charge of the photographic end of the Al Werker production, "Rackety Rax."

Sid Wagner has started on resumption of Spanish versions with his first assignment "Dick Turpin."

Hal Mohr ties in with Al Santell (great judge of photography) to set up new artistic laurels with "Tess of the Storm Country."

On the camera staffs, assisting the above first men, are Curt Fettes, Louis Kunkel, John Schmitz, Harry Dawe, Joe McDonald, Bill Abbott, Arthur Arling, Bud Mautino and others who have seen long service at Movietone City.

New Background Negative

EASTMAN Kodak, as usual, meets another newly developed requirement right where it should be met—at the camera.

With the rapid development and increasing use of the projection background process, there has been an increasing demand for a special negative film with which to photograph the original negative used in this process.

One of the outstanding difficulties with this process has been the graininess picked up in the background shot. There have also been some complaints relative to the general lack of the peculiar photographic qualities demanded for best results in this work.

Brulatour now has ready for delivery Eastman's newest negative product which will produce this desired photographic quality and much finer grain. The film is of approximately the same speed as Eastman Type Two Panchromatic Negative and has a color sensitivity similar to that of Eastman Supersensitive Panchromatic.

The new film is being used in practical production at this time and delivering highly satisfactory results.

"Madison Square Garden"

Henry Sharp has been turning in some most interesting screen material from his cameras, which are portraying the deft direction of Harry Joe Brown on the "Garden" story for Charles Rogers on the Paramount program.

Bigger Bet

HERE'S the first issue of the idea a few short months ago. We started

of telling Hollywood and cameramen who are engaged in important and outstanding

The idea clicked.

Production executives move. It gave them first photographers. Heads of studios used the information. Cameramen themselves effective co-operation.

With eighteen to twenty graphed by cameramen's Negative, we found one present story. Now production way and Eastman units on production at all studios page (thanks to preference so we've had to increase to our increased business.

We hope you'll like it. Thank you.

Back Street Hits

The Universal (John M. Stahl) production, "Back Street," which premiered at the local Cartney Cite Theatre, was photographed by Karl Freund, whose screen presentation Irene Dunne, in particular, and the tire production in general brought usual praise from the local newspaper fraternity.

Emergency

SIX days a week schedule is at Warehouse. Hours 8 to 10 emergency delivery will be of the night or on Sundays and

This can be arranged by company Service men at their homes.

It's our job to serve you wherever

Harry Pratt
Hillside 6981

George Gibson
Oxford 6611

Ed
West L

R BULLETIN

EASTMAN
FILMS

in Films, in Cooperation with The International Photographer

WHO'S WHO!

er Bulletin

our bigger Bulletin. An
ths ago. Now an institu-
the thought and purpose
e Industry all about the
in photographing the most
productions.

plimented us upon the
nd information about the
era departments at major
to their own advantage.
ssed appreciation for this

five units being photo-
Eastman Supersensitive
ample to tell the then cur-
has come to life in a big
taken a decided up track
We can't tell it all in one
of smart photographers),
news space in proportion
ence the double page.

Garmes to Fox

Lee Garmes has completed his Norma
rearer (M.G.M.) production "Smilin'
rough" and has been called to Mov-
tone City, where he will photograph
e John Francis Dillon production,
Call Me Savage," which brings the
lightful Clara Bow back to the
reen under the important sponsorship
Fox Films.

Service

full effect at the local Brulatour
ily except Sunday. In cases of
at the warehouse at any hour
rs.
uting with any of the Brulatour

ed service.

Bud Courcier
Morningside 11050

urn
les 31498

Lou Nestel
Dunkirk 6982

Warners Hit Stride

I N last month's Bulletin we told you
the wheels had started to turn at
Burbank. Less than a month in pro-
duction and look what Messrs. Warner,
Zanuck and Koenig have done about it:
Sol Polito with Mervyn LeRoy on
the Paul Muni drammer, "I'm a Fug-
itive."

Jimmy Van Trees with Al Green on
the special "Silver Dollar."

Sid Hickox started the camera work
on "Central Park."

Chick McGill at the camera on
"Twenty Thousand Years in Sing
Sing."

Bob Kurlle returned to the lot to
take over the cameras for "Match
King."

Dick Towers drew the assignment on
the Joe E. Brown laugh-getter, "You
Said a Mouthful."

Three more scheduled to start around
Labor Day.

Doctor "X" Operates

WE'VE had a lot of colorful shock-
ers during the past season, for
which the customers at the box office
have evidently been grateful. However,
now we have a shocker in color.

Warner Brothers are presenting the
Michael Curtiz production "Doctor X,"
which is in Technicolor—and what
color and what a picture.

The good colorful Doctor put on his
gown and stepped right up to the oper-
ating room above the box office, where
he did a neat and speedy job of cut-
ting the "shun" out of old man de-
pression.

He left the clinic a bit groggy by his
realism, but the realism of the exhib-
itors was even more startling. Big
theatres grasped at the big picture
and are giving it a big play to big re-
turns and—

Incidentally, Ray Rennahan, who did
the job of photographing this newest
color classic, deserves a world of credit.
His intelligent and effective use of fil-
ters is a revelation. He has produced
"just what the Doctor ordered" and
contributes largely to the success of
the production.

McCord on Third for Schlesinger

T. D. McCord is away on his third
production for Leon Schlesinger and
Sid Rogell—the Warner Westerns.

Mac would appear to be in a pretty
sweet spot. Sam Bischoff (K.B.S.)
seems to share Mr. Schlesinger's op-
inion about McCord. Both of these pro-
ducers, to our certain knowledge, have
he'd up production for a day or two
on more than one occasion until Mc-
Cord could finish with one before being
available for the other. It's our hunch
that Mac will get a shot at a big fea-
ture soon—and when that happens...

Folsey East

George Folsey ("Big Broadcast,"
Paramount) has gone to New York,
where he'll shoot special sequences for
the production in and around the big
eastern broadcasting stations with the
big air personalities as his subjects.
"Broadcast" continues in production to
conclusion here at the Paramount lot,
with Arthur Todd drawing the assign-
ment of winding it up on the camera
end!

Valentine and Van Enger Away

JOE VALENTINE and Charlie Van Enger, the globe trotting cameramen for
Fox, are off on the first leg of another trip in quest of backgrounds which
takes them now to the Iowa State Fair (Des Moines), where the boys will
get interesting shots of big punkins, giant corn, Berkshire hogs, prize steers
and shapely calves. Crowds (including Fords) will afford interesting back-
grounds for the forthcoming Henry King (Fox) production, "State Fair."

When Valentine and Van Enger have completed the Iowa assignment they
will leave for New York, whence they will embark for another extended trip
through Europe, embracing all the countries and principalities.

In addition to production shots on Eastman Supersensitive Panchromatic
Negative, the boys will expose about a quarter million feet of the new Eastman
Special Background negative which is announced in another section of this
Bulletin. They expect to be abroad for approximately six months.

Radio's Heavy Schedule

PRODUCTION continues at top speed at the R.K.O. plant, where the follow-
ing productions are currently in work: Charles Rosher, photographing
Constance Bennett in "Rock-a-bye." Frank Redman and Cecil Cooney are
associated with Charlie.

Arthur Edeson at M. G. M.

FOR the first time in his long
and interesting career Arthur
Edeson is on the pay roll at M.G.M.

It's been an interesting journey
for Edeson and for the industry.

The Clara Kimball Young series,
"Eyes of Youth" and others; Doug
Fairbanks' "Thief of Bagdad,"
"Robin Hood," etc.; then years and
years at Fox, topping a nice string
with the Grandeur (remember?)
production, "The Big Trail"; to
Universal, where he topped himself
with "All Quiet on the Western
Front" and "Waterloo Bridge";
then Sammy Bischoff got big-heart-
ed and decided to go for photog-
raphy in a big way with Edeson at
the camera on "The Last Mile,"
and three or four others.

Now it's M.G.M. with "Red
Dust."

It's on Eastman Supersensitive—
Artie's at the camera. It's got to
be good.

"Breach of Promise"

It's an interesting headline in any
story in any paper, and it promises
interesting box-office returns to Ben
Verschleiser, who is producing the
story for the screen under the banner
of World Wide as directed by Paul
Stein and photographed by Artie Miller
at the World-Wide Metropolitan Stu-
dios.

Miller will probably do an encore for
World Wide immediately upon comple-
tion of his present assignment.

Verne Walker's Process

The process shots which stamp the
Arkayo pictures as finished productions
are the work of Verne Walker, who
has recently won high praise from his
executives for his efforts on "Bird of
Paradise." Walker has been in charge
of the process department at this stu-
dio for several years.

Henry Gerrard is photographing
"The Phantom of Crestwood," with
help of Russ Metty and Willard Barth.
Roy Hunt is on "Sport Page," with
Eddie Pyle and Charlie Burke as his
staff.

Al Gilks is starting on "Secrets of
the French Police."

Eddie Linden is in production on
"Eighth Wonder." His assistants are
Billy Clothier and Billy Reinhold.

Eddie Cronjager continues on "The
Conquerors," with assistance of Bob
DeGrasse, Bernie Guffy, George Dis-
kant and Harold Wellman.

Leo Tover on "Monkey's Paw," with
Biroc, Wilky, Daly and Terzo as his
staff.

Marsh with Bankhead

OLLIE MARSH continues to draw
the assignments when beauty is
to be made more beautiful. This time
he's bringing new thrills to Tallulah
Bankhead every time she looks at her
rushes at M.G.M., where her produc-
tion "Tinfoil" gives promise of being
one of those things that the salesmen
in the home office go into raves about.

Ollie's recent U. A. production,
"Rain," is set to follow "Strange Inter-
lude" into Grauman's Chinese. "Rain"
threatens new triumphs for its star,
Joan Crawford, as well as for this
splendid photographer. Associated with
Mr. Marsh on "Tinfoil" are Eddie Fitz-
gerald and Kyme Meade.

Dyer Clicks Again

Elmer Dyer, who has contributed a
thousand thrills in air pictures for the
entire industry, again comes through
with a highly commendable job on
the air sequences of Karl Freund's
(Universal) picture, "The Mail Must
Go."

Rosson on "Congo"

Hal Rosson is taking his usual bows
on spectacular results achieved with his
cameras in the M.G.M. picture "Con-
go." Hal is seconded by Harold Mar-
zorati and assisted by Wilbur Bradley
and Harry Parkins.

Picturemaking Gets Early Start

Desire to Reproduce Images Photographically
Blazes Interesting Trail From Early
Civilization to Present

By EARL THEISEN

BRIEFLY tracing the evolution of the photographic idea, man's insatiable curiosity and observation no doubt started lines of thought as to why the outline of a printed picture remained after a hide had been tacked to a wall in the sun and removed after a period of time. This bleaching action of sunlight and similar incidents would quite naturally lead to conjecture and sporadic attempts to try and make pictures in this manner.

Early writers letting their imagination work along such suggestions created situations on the subject as evidenced in "Un Voyage Suppose," written by Fenelon in 1690, in which novel was introduced the idea of nature making pictures.

The picture idea has been long with the human race, dating back to the dawn of civilization, and as far back as ten thousand years ago paint was known in several colors. With the knowledge of painting came the desire to reproduce in a lifelike manner of which the camera obscura was the outgrowth during the thirteenth and fourteenth centuries.

This embryo of the present camera was known and used by Leonardo da Vinci (1452-1519), and in his description of it in his writings he lays no claim to its invention, showing it was known previously.

The camera obscura at this stage had not acquired a lens but consisted

of a darkened chamber with a pinhole. The first mention of a lens in conjunction with a camera was in a published account in 1568 by Daniello Barbaro, wherein he describes the procedure in using a lens and stops.

Discovers Actinic Quality

The camera was regarded as a novelty and a device for tracing landscapes for many centuries. In 1727 Johann Schulze by chance discovered the actinic quality of light on silver nitrate. He was experimenting with nitric acid and chalk, trying to make them phosphorescent, when by chance some silver got into the acid and in contacting with light it darkened. Following this he made stencils of letters and words and wrapped these around bottles of the silver and nitric acid solution which upon being exposed to light became darkened through the stencil, giving a liquid picture of the cut-outs.

It was not until 1802 that Thomas Wedgewood, after experimenting twelve years, sensitized paper with silver nitrate and made pictures in a camera. However, he had no way of fixing his pictures. His methods are described by himself and Humphrey Davy in a paper submitted to the Royal Society at this time. It is of interest that he includes in the paper his attempts to fix his picture by varnishing.

The next noteworthy progress was made by Fox Talbot, who started with

the photographic idea in 1833. He printed fernleaves as his first experiments and in 1835 successfully photographed his home in Laycock Abbey, original pictures of which were placed by him in his "Pencil of Nature." He fixed his photographs with table salt after developing with gallic acid.

It was not until January, 1839, that he published his results in a paper to the Royal Society on "Photogenic Drawing." In his "Pencil of Nature," published in 1844, he uses the words positive and negative for the first time and tells of the discovery of the latent image, which he says decreased the exposure "a full hundred times." His process is known as Calotype or Talbotype.

From Wet to Dry Plates

Sir John Herschell introduced hypo as a fixing agent and also flowed a silver salt solution on glass in 1840. However, it was not until 1848 when Niepce de Saint-Victor successfully made an emulsion on glass using albumen on which he brushed his silver salts.

This albumen base emulsion achieved popularity shortly thereafter and remained the standard until about 1890. The collodion wet-plate processes introduced by Scott Archer about the same time in 1848 continued in general use for approximately twelve years.

The story of photography is one of repeated attempts and struggles to increase the sensitivity of silver. All the first pioneers exposed their pictures hours until Talbot discovered the latent image decreased the exposure to about ten minutes. The various experimenters exposed wet because of the increased sensitivity when moist. The wet systems continued until R. L. Maddox published a formula for preparing dry plates in 1871. The first plates of this type to be commercially manufactured were made by J. W. Swan in 1877, which is three years prior to the dry plate of the Eastman Company.

Some readers will note that no mention is made of the work of both Joseph Niepce and Louis Daguerre. Strictly speaking, the work of these two men is not in direct lineage with photography today and they offered no improvements in the art. However, they did much to popularize photography.

More Pioneering Advances

The work of Niepce is to be considered a printing process in that he exposed metal plates coated with bitumen. These exposed parts hardened under the action of light. He dissolved the unexposed parts away with oils, and with this bitumen picture he tried to make ink pictures. He conducted his researches from 1814 until 1829, when he formed a partnership with Daguerre that lasted until his death in 1833.

In the meantime Daguerre had been experimenting from 1824. The final Daguerreotype process gave beautiful



Left—Made from the earliest negative on glass in 1839 by Herschell, who followed the silver solution on the glass without an emulsion. The first man to use an emulsion was Niepce De St. Victor, who published his system in 1847. He used an albumen emulsion. Right—Here is the initial successful photograph to be made by Talbot in 1833-4, the first made with silver and then fixed with common salt. He perfected the first system employing silver, which is similar to the one in use today

results, although it had the disadvantage of a single picture with each exposure and it was necessary to view the result from a certain angle.

Daguerre's system consisted in taking a polished silver plate and fuming it with iodine fumes. It was then exposed and developed with mercury vapor. He announced his results to the Royal Society in January, 1839. They were popular until about 1854, when the albumen positive ambrotypes that were backed with varnished surfaces or velvet succeeded them.

These photographic pioneers well may be given credit for building a foundation for the motion picture that came later. The student of motion picture history will recall that during this time there was being conducted a series of experiments by men endeavoring to show motion.

These devices enjoyed a certain commercial success, but were short lived since the motion depicted depended upon hand drawn pictures. Photography did not reach a stage of perfection necessary for motion pictures until the Eastman stock on celluloid was introduced in September, 1889.

Looking back over the progress of the last twenty-five years in the art of photography this writer feels inclined to encourage the aspiring young cameraman of Culver City who recently borrowed his friend's Prevost and spent a day photographing trying to take pictures through the back of the camera, pointing it hind end foremost thinking the thing worked through the focus chamber. Perhaps in another twenty-five years such a "day" will be rewarded with a certain measure of success.

At any rate the photographic art is in the hands of our camera artists of today, and upon them rests the responsibility of returning works of art with the rapidly improving quality of the raw stock available from day to day.

Back of Stephenson Foundry Is Owner's Long Experience in Development of Machinery

THE Stephenson Foundry, in Los Angeles, is specializing in casting camera heads among other motion picture equipment. It is particularly well equipped to take care of contracts covering brass, aluminum and bronze. The foundry was started in 1915 on the same site it occupies today and has never been shut down. It was founded by Harry A. Love and he still is the owner.

For seven years Mr. Love has been working in metals and their problems from the mining, milling and smelting and on down to the final product. The owner admits in a burst of candor, which seems to be a noticeable characteristic in him, that he spends a lot of the profits of his foundry working out crazy ideas brought in to him, but he prides himself in solving problems other foundries fail on.

Mr. Love was raised in Los Angeles, and from 1906 to 1912 was first at University of Southern California and then at University of California, in the latter of which he majored in

chemistry and metallurgy. Then for two years he was with the Reclamation Service. Between 1914 and 1918 he was testing engineer with Phillips-Dodge, and after two years in service again spent the same length of time with Phillips-Dodge as experimental engineer.

Mr. Love has been designer of a most successful die casting machine and co-designer on a successful flotation machine used practically all over the world for the recovery of copper, silver and sludges.

Pliny Horne, veteran cameraman, represents Mr. Love in the motion picture industry.

Minor Announces Facilities For Development of Lenses

THE creator some years ago of the ultrastigmat F1.9 lens, C. C. Minor, announces facilities for the development of various types of lenses possessing unusual qualities, such as lenses of high aperture, to-

gether with large angle of covering power, while still retaining quality in definition and even illumination.

Among other specialties are lenses yielding softness of image, lenses of considerable speed, telephoto lenses, and designing of projecting systems of extremely short throw. An "optical unit" for sound-on-film also is announced.

Philip Tannura Now Working in London Film Productions

PHILIP TANNURA is now connected with the London Film Productions, Ltd., 22 Grosvenor Street, London, which expects to make films in Germany, England and France. As soon as he finishes work on the production, "The British Lights of London," directed by Rowland V. Lee, on which he was working when writing, he expects to spend most of September in Paris. By December he anticipates there will be quite a lot of activity with several productions in the process of making.



Cleopatrian pose, maybe, taken by wet plate process by the famed photographer Brady during the Civil War. Note the frilling at the edge which was typical of the wet plate pictures. Gift of George E. Van Gysling to the Los Angeles Museum

Olympic Newsmen Real Champions

Win the Endurance, Weightlifting, Hurdles
(Seats) and Also the Centathlon Where
Athletes Copped Only Decathlon

By RAY FERNSTROM

Paramount Sound News

OF all the athletes and other laborers of the Tenth Olympiad without a doubt the newsmen had the most work. They won the endurance, weight lifting, high stadium seat hurdles, and a new centathlon, for in the decathlon the athletes had only ten tasks, whereas the newsboys had a hundred.

For weeks before the opening, all the newsreel men had been busy making the well-known arrangements, getting the okeh on camera setups, passes, badges, etc. Special laboratory equipment was set up to care for the many Olympic local editions, men were sent from New York and San Francisco to help care for the extra work that was to come piling up on the shoulders of the local representatives. Traffic rooms were found in convenient positions to handle the negative for shipment to all parts of the world with every plane and boat that left during those hectic sixteen days.

Having seen examples of all the various reels' work, they are all to be congratulated. Their job was just as well cared for as the staging of the big event.

As for a downright newsreel scoop, that credit goes to Paramount News. Its first local hit Los Angeles screens the same evening of the opening day.

Old Home Week

It was surely a gathering of old friends, that Olympic Stadium get-together, both of athletes, cameramen, and soundmen. Elmer Dyer was there; Jackson Rose, Ray Olson; Tom Comiskey of Fox Movietones had come out from New York to help contact.

Old South Pole Joe Rucker, with his soundman, Frank Lovey, came down from San Francisco to help cover for Paramount News and also present was Jimmy Williamson, back from China. Also from San Francisco came Jimmy Seabeck and Old Mac MacGrath to add footage for Fox-Hearst.

For Universal, San Francisco sent MacHenry, another swell guy. From Chicago who should come out for a looksee but that old kangaroo Red Fred Felbinger, the roaring lion of the great middle west, and better known as the Sassiety Reporter of 666.

Joe Hubbell had so many men helping cover for his two reels, Fox and Hearst, that I can't remember them all. I did see Chubby Lehman and a bunch of other boys, but although I watched all through the games I caught nary a sight of Eddie Reek of their New York office. Aw, well, some other time, Eddie, like we did down in Washington when Hoover was in-

augurated. No big news event ever comes off without some bellyaching. The Tenth Olympiad was no exception. Only a limited number of men were allowed on the field. That kept the field guards busy checking and double-checking the field badges.

Up in the camera boxes the season pass holders started crabbing about the cameras hiding their view, so that baby tripods had to be used. Nevertheless everyone got his pictures.

Conks Usher—Barred

One still man tried to get a shot of some athlete down in the medal box when an usher grabbed him. Naturally the cameraman conked him, but as a result lost his badge.

All in all it was rather quiet, as news stories go.

Every conceivable type of camera could be seen on the job with the possible exception of a New York Institute Special. There were sound and silent. Even Universal had a swell new RCA portable sound camera there.

Cameras were everywhere even under the water on the swimming events, when Paramount News brought into play its submarine outfit.

During the field events the field men dashed around almost as in the good old silent days, with their camera and sound outfits set up on little dollies.

Orange Juice? Yea!

Those of us who had the set-up in the Tribune box were sure in luck. Every ten minutes a waiter would come around with a trayful of iced orange juice. It seems this was supplied gratis to the International Olympic Committee guests who had boxes there, so naturally the boys had their hands ready, and was it good? Well!

Those boys also had quite a Follies show in back of them before the cloth guards were put up over the rail in front of the row of pretty girls that regularly sat there.

If all the film that was shot by the newsreels was to be reckoned it would have been a new Olympic record and possibly a new world's record for a news story.

If the words of "The Star Spangled Banner" had been sung every time they played it we would now know all the words and have lockjaw, instead of just a bad case of policeman's heel from standing more or less erect.

The last day those who were there to respond, looked like a bunch of swimmers lined up for a nose dive.

Mizpah

When will we all meet again—Eric Mayel from Seattle and Australia, all those soundmen from parts afar; those Western Electric fellers with

the tricky camera-timer; Dave Sussman of the Paramount News New York office, now en route elsewhere? Oh! well, let's hope it's soon. There still is the old Los Angeles gang—Joe Johnson, Sam Greenwald, Irby Koverman, MacCarroll, Sawyer, Hubbell, Al Brick, Raleigh Nichol, Mervyn Freeman, Joe Rucker, Jimmy Seabeck, MacGrath, Lowery, Jackson, Oscar Darling, little old Buddy Hooper (Binoculars), Leonard Poole and Roy Kluver—no story is complete without him—and if you need a Studebaker he'll tell you how to get it, Frank Blackwell and Irish Jimmy Duffy, begorrah!

International cameramen covering an international event:

"Ceremonie Olympique Protocolaire," stand and face the flag, boys, you surely deserve a "Champion Olympique" for the many times you ran up and down those concrete steps and out of film.

"Farewell to thee." The light is extinguished on the torch atop the peristyle. Another meeting thus closes, till we meet again.

Aloha!

THE SWEDE.

Young Photographer Puts In Year at Pasadena Playhouse

AS a member of Gilmore Brown's junior class of the theatre Edward Kearns, International Photographer, has just completed a year of study at the Pasadena Community Playhouse. The young man has ambitions eventually to take up work on the stage side of the camera, and to that end is devoting all of his spare time. A goodly number of successful directors have been graduated from among the cameramen. The surprising thing is that more of them have not traveled the same route.

Crandall and Kennell Named Crescent Associate Managers

ACTIVE in insurance circles for many years and specializing in the motion picture field, Robert D. Crandall and Rolan C. Kennell have been appointed associate managers of the western branch of the Crescent Brokerage Corporation, with offices in Los Angeles. The two associates will devote a major part of their personal time to the needs of the motion picture industries.

The Crescent is a national organization, with headquarters in New York, and with other branches besides Los Angeles in Chicago, St. Louis and Brooklyn.

Notice to Members

International Photographers who have retained their British citizenship are requested to notify headquarters of that fact. The suggestion is made against the possibility of inquiry being instituted from abroad as to the identity of those available who conform to the requirements of the quota act.



Cream o' th' Stills



Karl Draxler's prize picture of the Olympic torch at the Los Angeles Stadium, exposed two minutes between sundown and dark and eight minutes after dark. This flame burned without lessening during the sixteen days of the games. Copyright 1932 by Karl Draxler.



Cream o' th' Stills



Here are rarely portrayed that light and shade which is so steadily sought by photographers the world around. Frank J. Bjerring up in the Truckee River country shoots almost at the sun to get what he wants.



Contrasting sharply with the above is Jackson Rose's interesting shot of a palm-fringed lagoon in Uncle Sam's Hawaiian territory.



Cream o' th' Stills



*Slipping due
north a mere
matter of 3000
miles—and if
in doubt about
direction look
at your map—
let us, with
Navy Photographer
J. M. F. Haase,
look out on
Mount Lituyat,
over two miles
in elevation,
south toward
Alaska's
Chichagof Island*



*Here we are
back again on
solid ground
and 2500 miles
south of southeast
away—on the
Merced River in
Yosemite in the
autumn—with
Emmett Schoenbaum
with his camera.*



Cream o' th' Stills



This corner of mile-high Lake Arrowhead, in California, with its border of rocks and its backing of forest, topped by piling cloud, was selected for perpetuation by Edward Laemmle, a director who has been touched by the spell of the camera.

News of 16mm. Industry

Dunnings Enter Industrial Field

Prepared to Reduce 35mm. Negative to 16, to
Print Unlimited Quantities of Positive
and to Incorporate 16mm. Sound

AFTER more than a year of preparation and the expenditure of a substantial sum of money the Dunning Process Company is well on its way in the production of industrial films. The concern will specialize not only in 16 mm. size of stock in black and white, but is prepared to deliver that width in any quantity with the added factors of sound and color. For 35 mm. the customer may have his choice of the various brands of film other than black and white or he even may nominate the color system to be used by the Dunning company.

It goes without saying that any Dunning product made for the 16mm. field also is available in the 35mm. size. This of course is of importance to those larger customers who will have abundant call upon both sizes of film, the 35 for employment in halls and theatres of size and the 16 for use in small auditoriums, salesrooms and offices.

The Dunning company has designed and constructed an optical printer that will produce a 16mm. negative from a 35mm. negative and another machine that will convert the 16mm. negative to 16mm. positive. The latter equipment also will print through a special device a 16mm. sound track at the same time.

"We are not prepared to produce 16mm. original sound track negative," said Carroll Dunning near the end of August, "but we do make prints from the regular 16mm. negative that have been produced by others.

Reduction Methods

"Sixteen millimeter sound track negative may be produced by either of two ways, either by direct optical reduction or by electrical re-recording. In the latter instance the sound on a 35mm. track is reproduced and in turn simultaneously re-recorded on a 16mm. sound track so adjusted as to compensate for the difference existing between the sixteen frames to the foot on the 35mm. film and the forty frames to the foot on the 16mm. film.

"Also account may be taken of the altered proportion of the width of the 16mm. sound track to that of the 35mm. The sound track width of 35mm. film is 100 mills, or one-tenth of an inch. The frame of a 35mm. picture is three-quarters of an inch high, while that of a 16mm. picture is but 40 percent of that height. So as automatically the height of a sound track on a 16mm. film is 40 percent of

that of the 35mm. it naturally would be expected the width of the 16mm. sound track would bear the same ratio to that of the 35.

"It is at this point the digression comes. Instead of being 40 mills wide as the apparent relation of the 16mm. to 35mm. would indicate, the frame being 40 percent of the height of the 35, the 16mm. sound track is 80 mills wide, or double what the natural physical proportion would presumably indicate. It is here that the electrical re-recording steps in to provide a track exactly double the width while preserving the ratio to the height of that returned by the principal of optical reduction."

The Dunnings, father and son, are not concerned as to the particular system of sound track reproduction employed, whether optical reduction or electrical re-recording; their business will be to make positive prints from the negative that is furnished them.

While Mr. Dunning is preparing for handling industrial and advertising films he also is not overlooking the possibilities that may exist in the amateur and family trade. He plans to give special attention to the laboratory end of his new enterprise in so far as making major effort in returning the highest possible results from the material supplied. He aims to accomplish this by retaining in the 16mm. department the same grade of laboratory craftsmanship he has used in the delicate process work to which he has given so much attention in recent years and which will be continued without let-down.

Large Market

Mr. Dunning is convinced that in the rise and development of the 16mm. sound track is to be found a great

opportunity for the revival of interest in industrial film advertising. Stowed away in odd places are thousands of feet of silent 35mm. negative for which the manufacturer owners have no conceivable use. Much of this film is still available if it be possible to revivify it by tying it in with an up-to-date synchronized lecture.

In many instances where these samples of industrial film have been out-moded by lapse of time and change of methods the owners gladly will have them rephotographed and brought to date if they see an opportunity to secure and interest an audience.

Mr. Dunning quoted one customer of eleven years ago who recently has laid in his lap forty reels in color with the suggestion that out of that large footage he select possibly six single reels for reproduction in 16mm. in color and to be accompanied by a lecture.

The Dunnings also are now at work on what they are convinced is one of the largest industrial film contracts ever signed in the history of motion pictures. It is for a five-reel feature in color both in 35 and 16mm. for the California Packing Corporation.

Del Monte Products will be exploited, or possibly described is the better word, by a running commentary or lecture and accompanied by a musical or orchestral score subdued to the description.

Mr. Dunning personally is under contract to the company for the supervision of the industrial film. He has written the scenario for the subject, which has been approved and already is in work. He will be responsible for the photographing, laboratory work and eventually the distribution. The personal contract runs to the first of the next year, by which time it is expected the distribution of the feature will be well under way.

Mr. Dunning and Dodge, his son, spent some time in Del Monte at the end of August completing arrangements for the execution of the plans.

Grocers Make 18-Reel Sound Film to Show Forty-seven Conventions

TO COVER forty-seven conventions, a number of which already have been held, and the others scheduled for different dates up to and including October 10, the Independent Grocers' Alliance, operating stores in forty-seven States, has produced an eighteen-reel sound motion picture, the most pretentious undertaking of its kind by an industrial organization.

Produced as a medium to aid the independent retail food merchant and for the purpose of aiding him in building a more profitable sales volume, the picture is entitled "Keeping Pace with Progress," and was recorded by RCA Photophone sound system under the direction of Burton Holmes, Inc., in Chicago. Portable sound reproducing apparatus is em-

ployed to present the picture at the convention.

In order to guarantee a production that would compare favorably with the features that are made in the major studios in Hollywood the Burton Holmes Company leased the Rainbow Gardens, one of Chicago's principal amusement auditoriums, where the largest sets ever erected for an

industrial picture were constructed. These included a completely equipped and stocked I. G. A. store of city-size dimensions, a three-room residential apartment; an exterior store front, street and sidewalk scene and a number of other smaller scenes.

Two hundred thousand watts, more than were required for the Republican and Democratic conventions, were

used to light the sets. The picture was produced under the direction of Hilles V. Montgomery of the Burton Holmes Company, from a script prepared by Reed Drummond of the I. G. A. advertising department.

Jack Marvin and C. W. Boothe head the large cast. The RCA Photophone ribbon microphones were employed in recording

Kodak's Stuttgart Factory Sells Us as Its Rochester Plant Sells Europe

AN INTERESTING economic phenomenon in these days of international trade discussion came to light recently with the revelation that the new kodaks, Six-16 and Six-20, are being sold in great quantities in Europe.

Introduction of these two cameras—among the most compact in the world for their respective picture sizes—to Europe occurred at about the time the Eastman Kodak Company began the importation to America of certain European models from the Eastman camera factory in Germany.

In other words, cameras made by the one firm are being shipped across the ocean in both directions. Eastman's European cameras are selling in the United States, while Eastman's American kodaks are selling in Europe.

The explanation is that America leads in the manufacture of high-quality, low-cost instruments when the demand is sufficient to permit large expenditures to be made for

tools and special machinery. Europe leads in the production of cameras equal in merit when a specialized and smaller demand makes machine tooling impractical.

Consequently, the United States is in a successful competitive position in the European market for standardized cameras like the kodak.

Manufacturers Decide to Maintain Present Standard Size 16mm. Film

FOR the purpose of clarifying the 16mm. sound-on-film situation the RCA Victor Co., Bell & Howell, and International Projector Company, leading manufacturers of sound reproducing equipment, and Eastman Kodak Company, the largest producer of sixteen millimeter film, have individually decided to maintain the present standard size 16mm. film in the production of sound-on-film

motion pictures by eliminating one of the two rows of sprocket holes and by utilizing the space thus acquired for the sound track.

In maintaining this standard and by the elimination of one row of sprocket perforations, the dimensions of the picture on the film remain the same as on the present 16mm. silent film.

Present stocks of silent film can be run on sound projectors for the new film. The center line of the sound track is located centrally in the space between the picture and the edge of the film, the space thus available permitting a sound track .065 inches in width and suitable margins on each side of the sound track.

The standard speed of 16mm. sound film is 24 frames per second and the lead of the sound with respect to the picture is 25 frames in advance.

By maintaining the same size and position of picture on the film it becomes unnecessary to change the projector lens, to shift the projector, or to increase the candle power of the projector lamp in order to get the screen picture of the same size, brilliancy and definition.

Czechoslovakian Production

Whereas a total of 10 films were produced in the single existing Czechoslovakian studio, the A.-B. studio, Prague, five films were scheduled for production during July and August alone.

Soviet Building Studios

The Soviet Government is stated to have increased its film budget for 1932 for the construction of studios and other technical plants to \$12,500,000.



Photograph made during actual filming of "Keeping Pace with Progress" for the Independent Grocers Alliance at the Rainbow Gardens, Chicago. RCA Photophone portable sound recording equipment shown in the middle foreground.

The International Photographer's Family Album

Anniversary of the Stork's Visit

SEPT. 1—John W. Boyle, Raider B. Olsen.
 2—Paul Hill, John S. Landrigan, Lionel Linden.
 3—Wilfrid Cline.
 5—Pliny Goodfriend.
 6—Joe Harris.
 7—Steve Bauder, John Grout, J. P. Van Wormer.
 8—Clifton Maupin, William Bradford.
 10—Newton Hopcraft, Anthony Kornmann.
 11—Cecil Cooney.
 12—Enzo Martinelli.
 13—Allan E. Irving, Jack Mackenzie.
 14—John McCormick, Maynard B. Rugg.
 15—M. A. Anderson.
 16—Russell Harlan, Bert Longenecker.
 19—Arthur Arling, Robert Pittack.
 20—Charles E. Burke, Paul Grenbeaux, Russell Metty, James B. Shackelford.
 21—Raleigh B. Nichol, William Snyder, Harold Stine.
 22—Perry Finnerman, Herbert Van Dyke.

23—J. B. Harper.
 24—Paul Eagler, Eugene Kornman, Arthur Reed, Thomas Galligan.
 25—Harry Cooper, Raymond Nolan, Harry Osborne.
 29—Michael Santacrose.
 30—Al D. Brick, Eugene Liggett.

Cameraman Murray Shoots Four-Reel 'Free Gold' Film

IT'S AN interesting picture brought back from the streams of Northern California by James V. Murray, member of International Photographers. "Free Gold" was shown during August at the Eastman Theatre in something over five thousand feet, but it was announced the length would be reduced to about 3800 feet before placing on the market.

There's a thread of a story describ-

ing the efforts of two elderly men to make a living, pulling it out of the sands in the river bottoms, in the beginning extracting it in the most primitive fashion. The interest comes from the many sided life of a placer miner, which here is so clearly shown and explained the subject takes on the form of an educational film.

These two men, Eddie and Dad, at first do their best to avoid the bread lines by attempting to secure work at Boulder Dam, but their age is against them. So they join the ten thousand persons already panning on the creeks, in many cases whole families sharing the work.

Eddie finds a rich bar and decides to ground sluice. Gradually the men extend their facilities, and then with five months' accumulation of gold they take a bond and lease on a hydraulic mine. Then when their lease expires they return to their first site to develop their own property and build a home.



Very likely the mature young man shown here will repudiate this now archaic reproduction exposed five years ago when he had attained the age of three and a half years. The subject is Fred Lincoln, son of Louise Lincoln, who also has mothered since 659 was an infant all the sturdy sons of that outfit—has kidded them in prosperity and consoled them in adversity.



Joan Kay Olsen, daughter of North Hollywood (maybe Lankershim to you) and Mr. and Mrs. Raider Olsen, has reached the age of a full year. The affection between this attractive miss and the faithful pup at her side is apparent. His shagginess Ole is well known at headquarters, which he frequently visits with his master.

Looking In on Just a Few New Ones

AMERICAN MADNESS

First cameraman, Joe Walker; operative cameraman, Andre Barlatier; assistants, George Kelley, Michael Walsh; stills, William Fraker; sound, E. L. Bernds.

SELDOM is it given to any reviewer to sit in on three really fine pictures in a single day, or even more than that in a single afternoon. It is fair to look upon these three subjects as indicating the new trend in screen material—and it is possible two of them do.

The reviewer had been asked to look in on "American Madness," being shown by Columbia at the Ambassador Theatre to a group of exhibitors. To the luncheon given the exhibitors preceding the showing some of the reviewers had been invited to be fellow-guests—and in Hollywood even as in New York reviewers as a rule have a habit of saying yes.

In the course of twenty years in various cities of the country, at conventions and in their theatres and in some one else's exchanges it has been the good fortune of the writer to meet up with many exhibitors, regular fellows as well as regular showmen. In the present instance the same good fortune pursued. Thrown together at the table at Columbia's excellent party we met Fred C. Crow, manager of Warner's San Pedro house, and his charming wife. If Fred Crow is an example of the new-come in the field of showmanship then the producer may rest assured if he please the exhibitor he also will satisfy that part of the community which without prudishness seeks the rational and reasonably wholesome in entertainment.

In "American Madness" Columbia has a great picture. Even though the title have nothing to do with the story, an original by Robert Riskin, it still is a great picture. It has a part made to order for Walter Huston, as much so as has been the case in any one of the reasonably large number of subjects in which Huston so successfully has been cast. This is being written without a credit sheet, a remark the non-reviewer will find of no interest to him. It merely means that on a single type-written sheet is set down what is to be seen on the screen in the way of writer and director, etc., before the picture starts.

Frank Capra has made a picture that appears to be foolproof or one practically invulnerable to the carper. At the finish you have a feeling he has anticipated as well as executed the action which at the moment and in the circumstances



Joseph Walker

By GEORGE BLAISDELL

and after the event it seems to you should have been done.

There may have been one exception to this feeling, but you feel sure the particular action was photographed and later was pushed out on to the cutting room floor because of excess material. And wealth of material there is. The picture is packed with it.

Drama stalks through the entire length. Bulking large in its creation are Kay Johnson and Pat O'Brien, the one as the wife of the bank president played by Huston and the other one of the bank executive's trusted helpers.

The production is one of the best in any ordinary period, yes and up to a year in length. It is one that will be remembered for a twelvemonth for the impressiveness with which it digs into the consciousness. If you think that heretofore you have seen on the screen an honest to goodness run on a bank go see this one. And then remember as strenuous and as gripping is this run it all is submerged by the seeming domestic tragedy that engulfs the harassed executive, makes the loss of position and fortune seem a minor matter. We reiterate "American Madness" is a great picture.

TIGER SHARK

First cameraman, Tony Gaudio; operative cameraman, Frank Kesson; assistant, Carl Guthrie; stills, Mac Julian; sound, L. Riggs, A. D. Mair.

TO the showmen in town on the same afternoon and a half hour after the preceding preview had closed at the Ambassador Warners showed "Tiger Shark" and "Cabin in the Cotton" at the new United Artists Theatre on Wilshire.

Both subjects revealed the shift in production viewpoint, the drift to a more considerate attitude toward the less fortunate in the world. In the first named it mirrored the lives of the fishermen out of San Diego, Portuguese, Mexican, American, all of humble surroundings. There isn't a dress suit in the entire length of the show.

It is revelatory of the dangers that follow those who go down to the sea in Mexican waters in small ships in search of tuna for commercial purposes and shark for motion picture purposes. In the preceding issue was told the story of some of the dangers attending the life of a Pacific Ocean fisherman. Here on the screen we see in vivid action what Cameraman Fred Terzo talked about in such matter of fact manner.



Tony Gaudio

In a long sequence—and not one inch too long at that—the subject takes on the charm and interest of an educational as it shows the fishing crew on the platform rigged at the outside of the boat battling with giant tuna.

Edward Robinson has one of his best roles—possibly as complete an antithesis to that he showed us in "Five Star Final" as it is possible for one part to be to another. Richard Arlen as the mutual friend was given another prize role—and filled it.

Quita, who marries Mike and falls in love with the friend of her husband, is played by Zita Johann, who gives a fine performance of a none too easy part.

The picture was based on "Tuna," original tale by Houston Branch, with screen play by Wells Root. Howard Hawks directed.

THE CABIN IN THE COTTON

First cameraman, Barney McGill; operative cameraman, Kenneth Green; assistant, William Whitley; stills, William Walling, Jr.; sound, Earl Sitar.

MICHAEL CURTIZ directed "Cabin in the Cotton," based on story by Harry Harrison Kroll, with screen play by Paul Green. The theme of the tale is the difference of viewpoint existing between the cotton planters of the South and their farmer tenants, of the abuses by the landlords and what the latter seem to think are the abuses by the tenants.

Barthelmess has the part of a young man born of the tenants but educated by a landlord, given employment afterward, and seemingly commandeered him for his ability and assigned to serve the side opposite to that on which he was born and raised.

While the story may aim to be impartial it hardly succeeds in holding the scales even. It favors the tenants, as was to be supposed when the story was deemed of enough importance to make for the screen. It is an appealing story, with a subdued three-cornered love interest. On the feminine side it is the daughter of the tenants in love with the young man from the same side of the controversy, and the young man also is courted or commandeered by the exceedingly pushful daughter of the planter—one who has a habit of putting in her pocket anything she wants and removing it. Even when she chooses to vamp him she undresses presumably, although most of it is off stage. Dorothy Jordan is the girl of the tenants and Bette Davis of the planter.

There is an excellent array of char-



Barney McGill

acter players—David Landau, Berton Churchill, Dorothy Peterson, Russell Simpson, Tully Marshall, Henry B. Walthall, Edmund Breese, and Clarence Muse.

The picture will hold its own with the Barthelmess series.

HELL'S HIGHWAY

First cameraman, Edward Cronjager; operative cameraman, Harry Wild; assistants, Harold Wellman, James Daly; stills, Fred Hendrickson; sound, John Tribby.

HERE is a tale of man's inhumanity to man as old as so-called civilization itself. RKO-Radio's "Hell's Highway" shows the unimportance of man's ordinary or major comforts, even the cheapness of his life, when he is utterly and abjectly subject to the meanest form of slave driving that combined greed and authority may inspire.

In spite of the many instances in which the drab nature of the tale has been minimized and softened by touches of comedy—to the credit of the production staff let it be said these were not dragged in by the heels—the subject remains what evidently it was designed to be: A story of today, a story of governmental shame, of major evils in prison camps the shocking details of which apparently have undergone no diminution in the last generation.

The makers of the story, Sam Ornitz, Robert Tasker and Rowland Brown, have taken a leaf out of the recent black book of Florida. They have incorporated in it the strangling of one of the prisoners in a sweat-box, identical with the actual case recently detailed at length in the newspapers of the world.

It is likely this picture and others of its kind to follow will find no cordial greeting among the politicians of those few states where such practices still survive. It is not likely the circulation and showing of these subjects will result in any reformation of the practices exposed. At least it seems to have had no effect a decade or two ago when parallel killings in the same state, if we mistake not, came to the surface and served as the basis for motion picture scorings.

Rowland Brown finely directs this stern story that features Richard Dix. Incidentally it is a man's tale all the way. But two women appear in the course of the entire length, and then only for a short sequence showing the mother of the two men and the sweetheart of the younger visiting them in camp. The visit is dramatic.

Dix is shown as a four-time offender, a leader among his mates, one who can take as well as give a beating. Duke Ellis is a likable and a human character, one who it easily may be believed would go to his death in

front of a machine gun rather than await the slow process of hanging.

Tom Brown as Johnny Ellis, younger brother of the old offender, gives a creditable performance. Charles Middleton as the fake seer stands out. So, too, does Louise Carter as the mother of the boys in her brief moment.

The picture, tight with suspense, is worth seeing by every man and woman who admits interest in what goes on in the world at large. The entertainment side of the drama-tragedy is enhanced by the chorus singing under the direction of Max Steiner.

A PASSPORT TO HELL

First cameraman, John Seitz; operative cameraman, Arthur Arling; assistants, Bud Mautino, Luis Molina; stills, Ray Nolan; sound, A. L. Von Kirbach.

GRIPPING throughout its length is Fox's "A Passport to Hell," from the story by Harry Hervey as adapted by Bradley King and Leon Gordon. Frank Lloyd has taken this tale that in its inception seems just another one of those things, an impression that for a few hundred feet struggles to remain within the consciousness of the old-timer and then surrenders without further recurrence to the spell of the story.

Elissa Landi is Myra, a young English woman of family who following mention in a scandal in her home country travels from one African colony to another. It hardly can be said the breaks ride with her. So far as the tale reveals her moments of happiness are not many. Yet her interest in life is heightened by the possibility that always the solution of her difficulties may be just around the corner.

The picture ends just that way—with her own little world again turned upside down and she starts out to begin another day or maybe it will be a week or yet life with such male person as fortune may throw in her path.

In spite of the drab nature of her part Miss Landi shows us a fascinating personality, one to which men yield impulsively. Really the spectator looks upon this character with its admitted promiscuity as one that at any turn in the road will straighten out from within and "from then on." The work of the actress is well done.

Warner Oland is the German colonial military police commander, one of the Javert type, which after all is the same as saying he was what he was, a real Prussian. The part in his hands is one of impressiveness and power, intensely human in spite of the bureaucratic background.

Paul Lukas is the third corner of the triangle, a part to which he has become quite well accustomed. Alexander Kirkland is the son of the military commander who loses his head

as well as his heart over Myra—an unpleasant role—and Donald Crisp is the English spy who is captured by the Germans as a result of Myra refusing to betray her adopted country.

GUILTY AS HELL

First cameraman, Karl Struss; operative cameraman, George Clemens; assistant, Fleet Southcott; stills, Bert Longworth; sound, Harold C. Lewis.

PRESUMABLY the title of Fox's film of "Guilty as Hell" is aimed at the character Dr. Ernest Tindall, played by Harry Stephenson, but one way and another it would seem to be in order for the producer to assume his share of the ignominy that attaches to the crime. Inasmuch as the offenses consist of two murders and a suicide—a fourth crime, the hanging of an innocent man framed by the murderer, being avoided by a hair—it is plain the producer has something for which to be responsible.

The first murder is of a wife strangled to death by her husband. The second is of the murder by the doctor-husband of a wounded accomplice, and the suicide is his own. It may be claimed in extenuation that the doctor did not "carry on" in any manner as he passed out. It will be agreed by all women who remain to see the end of the show that the doctor passed seemingly into a sweet sleep, whatever that may be.

The negative entertainment qualities of the subject were enhanced by the ghoulish buffoonery indulged in by Russell Kirk, a reporter played by Edmund Lowe, as he engaged in airy persiflage with Captain McKinley, interpreted by Victor McLaughlin.

There is no acceptable substitute for good taste, which incidentally must come from the top of the studio ladder. Here it is assumed to be funny or something worth noting in any event when the reporter steps back and forth over the still warm body of a strangled woman as it awaits arrival of the coroner, the while the reporter to the self-widowed murderer hazards guesses as to the particular manner in which the murdered woman might have been unfaithful to him.

An example of the absence of editorial judgment may be found in the remark of the reporter Kirk following the failure of an indignant woman to slay the detective when he says, in effect, "They came pretty near killing the wrong McKinley."

The same reporter at the finish in one of his frank and acrimonious chats with his detective friend sits in the lap of the suicide who has just breathed his last and bats out a few wise ones for good measure.

If the foregoing sound to the reader like good entertainment by all



Edw. Cronjager



John Seitz



Karl Struss

means be sure to see the picture. There are some sequences that are worth while if by any chance the picturegoer is blessed with a memory so short he is able to forget quickly.

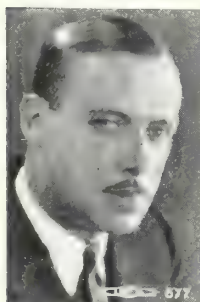
Arthur Kober and Frank Partos adapted Daniel N. Rubin's play of "Riddle Me This," and Erle Kenton directed. There are a couple of dozen names in the cast. Richard Arlen and Adrienne Ames among the long list were given parts suitable to sensible human beings.

70,000 WITNESSES

First cameraman, Henry Sharp; operative cameraman, Milton Krasner; assistants, Irving Glassberg, Lloyd Ahern; stills, Elwood Bredell; sound, Earl Hayman.

THERE'S a wealth of melodrama in Paramount's "70,000 Witnesses," produced by Charles R. Rogers independently. There's pretty sure to be an abundance of that particular division of screen fare in any

subject that passes under the hand of Harry Joe Brown as did this. The only drawback to its full effect was the misapplication of what was devised to be comedy relief—the injection of the infectious mirth provoker Charlie Ruggles in moods unsomber and otherwise.



Henry Sharp

No fault attaches to the quality of the mirth or to its maker. The complaint rises from giving free rein to the comedian while the house still is under the pall of a foul tragedy. For after all the tale is a tragedy, and anything that lessens the immediate effect of that weakens the story as an entity.

To be sure a partial preview house roared with laughter at the quips of the comedian, which undoubtedly may serve the production staff as evidence its judgment of comedy is quite all right.

The tale is of major football and the rivalries and stiff competition between the home and visiting teams. Phillips Holmes is Buck Buchanan, unknown to his mates a brother of Slip Buchanan, a gambler always interested in winning regardless of surrounding circumstances and doubly so in the present instance. Lew Cody is the desperate brother.

Johnny Mack Brown is Moran, the leading player the gamblers are determined to cripple, succeeding beyond their intentions. J. Farrell MacDonald is the coach so reminiscent of Rockne—and strikingly plays the part, as it seems he always does.

In spite of the difference of opinion between the producer and probably many of his customers as to the proper relation of comedy and tragedy there will be no question the picture will be successful in interesting the mass of screengoers.

Ralph Murphy directed from a script written by Garrett Fort adapted from a novel by Cortland Fitzsimmons. P. J. Wolfson and

Allen Rivkin are credited with added dialogue.

In another column Clara Sawdon writes from a different viewpoint.

OKAY, AMERICA

First cameraman, Arthur Miller; operative cameraman, King Gray; assistant, Ross Hoffman; stills, Adolph Schafer; sound, Jess Moulin.

UNDER this tentative and according to Woodrow Wilson—something of an authority in such matters—misspelled title of "Okay, America," Universal contributes the latest in the cycle of broadcasting reporter stories. Lew Ayres is Larry Wayne, the featured character. Easily Wayne will rate as the more human and the less egotistical of the screened portrayals of this type of meteoric new-comer to metropolitan life. Writing four days after viewing the picture and having seen



Arthur Miller

other productions in the interim—which is not conducive to good reporting—the impression that clings is of Ayres.

Director Tay Garnett has made the chief character something nearer to the reporter of real life, something most distinctly not all directors have done, nor for that matter could they have been expected so to do.

This reviewer found the subject well worth while, enjoyed it practically all the way, even if his sidekick thought it not so good. This might indicate to some it is a man's rather than a woman's picture.

There would seem to be no good or logical reason for the reporter to take the law into his own hands and execute the man higher up after tricking him. Of course it provided the underworld with a good reason for executing the reporter in turn, which action might be discounted or foreseen by

those of least intelligence. The only deduction possible, therefore, is that the reporter chose to take upon himself as a martyr the duties of judge, jury and executioner because of the default of the agencies of the law to do the things that should be done.

THE MOST DANGEROUS GAME

First cameraman, Henry Gerrard; operative cameraman, Russell Metty; assistant, Willard Barth; stills, Gaston Longet; sound, Glen Portman.

HERE'S just one thrill after another in RKO-Radio's "The Most Dangerous Game," from Richard Connell's O. Henry prize winning collection story. James Ashmore Creelman is the adapter.



Henry Gerrard

The story is of the jungle, a background in which Associate Producer Merian C. Cooper and Director Ernest B. Schoedsack are entirely familiar. Here the dramatic side of the picture is fortified by the association with Schoedsack of Irving Pichel, an actor who knows much

about dramatic values.

The story by its strength justifies its prize winning rating. It is out of the ordinary, much. It is weird and shivery, plenty. Yet also somewhat out of the usual order in these creepy yarns the tale is entirely logical and imposes no strain on the credulity.

Leslie Banks has the part of Zaroff, the Russian hunter turned insane as the result of a blow on his head, his mania taking the form of hunting with bow and arrow humans instead of animals. To provide the budget of victims he changes positions on the lights designed to mark the channel that passes his hermit island. It is a craftsmanlike performance Banks puts on the screen.

Joel McCrea is Bob, the sole survivor of a shipwreck who becomes the hunted where he had planned to con-

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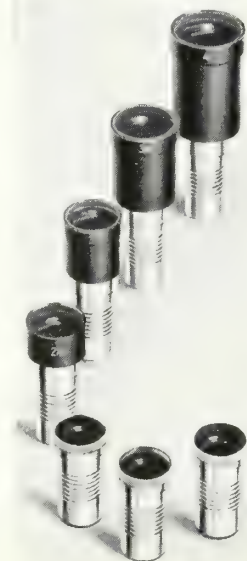
An entirely new projection lens that incorporates the advantages of all other 16mm lenses. The Biophors. Highly corrected. Made by the manufacturers of Bausch & Lomb Cinephors (used in the leading theatres).

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tinue his trade of big game hunter. It is the experience, of course, gained as a hunter that permits him to outwit the wily Russian in the end.

Fay Wray is the girl Eve who precedes Bob in arrival on the island as a survivor and who chooses to cast her luck with his in an attempted escape. While the love interest is brief nevertheless it is appealing.

One of the factors in the success of the production is the realism of the sequence of the wrecking of the yacht and the quickly following explosion and sinking.

The production will rate high as an attraction. It is possible complaint by some will be registered that at times it is a bit sturdy for comfort. Certainly no one viewing it will waste time or thought on the troubles of any one other than the hero and the heroine.

BRING 'EM BACK ALIVE

AFTER seeing Frank Buck's "Bring 'Em Back Alive," being distributed by RKO-Radio, it is understandable why so much should have been heard from this picture following its first showing in New York. It is a rare picture of the jungle, rarer by reason of the craftsmanlike photography. Plainly it was the work of experienced men, which frequently in the matter of jungle pictures is not the case. Some of the best of the photographic stuff is the ability shown in the handling of the many follow shots, tracing the wanderings of the creatures of the wild through the maze of vegetation.

One marvels at the patience that

must have been exercised by the producer and his cameramen in securing the extended series of individual animals and reptiles. It would seem the many battles between these creatures must have been staged so much of it takes place in open spaces obviously scarce in proportionate area. Then the skeptic wonders how they might have been staged had it been so desired. After a small amount of puzzling has been expended the average observer will forget his skepticism and be lost in the realism of the combat.

The fights between the python and the tiger, the python and the crocodile and the black panther and the tiger are filled with thrills, especially the first. Each contestant returns again and again to the struggle, only in the end mutually and simultaneously to declare a draw.

Overuse is made of the face of the hunter where it is necessary there be a cutback. One of the factors emphasizing the overuse is the employment of the same shot, with the result of the recurrence of a single and unchanging expression. One real relief is when the hunter with his rifle attacks a tiger.

There is a marked departure from the imperturbability that has characterized preceding views of the hunter's face. Three shots are fired at top speed.

There are humorous moments that serve to lighten the tension and also to indicate the likable qualities of the hunter. Scenes of the tiny honey bear and the white monkey Percy contribute to these. In the case of the former there is the second of suspense when the little runaway walks twice across the doubled body of the python. The big fellow is asleep and the bear passes in safety.

But the little fellow's curiosity is aroused. He returns and the snake jumps him, reaches him with lightninglike speed. Then a miracle happens, and the honey bear is freed of the coils. Possibly it is his diminutive stature that saves him. He then stands not on the order of his going,

but hurries back to his cage at camp.

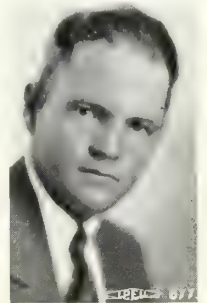
The picture has been synchronized with sound and lecture, the latter by Buck. It is a subject not to be missed except by those who may be handicapped by a heart unstable when looking upon mortal combat between major beasts or by those who fear to look upon the serpent in any form.

MY PAL THE KING

First cameraman, Dan Clark; operative cameraman, Norman De Vol; assistants, Lloyd Ward, William Dodds, Edward Jones; stills, Adolph Schafer; sound, Fred Feister.

TOM MIX in Universal's "My Pal the King" frankly has stepped out to make a picture for the children rather than for adults. For the latter such interest as will obtain will be in the reflected enthusiasm of the boys in their early teens.

The story is of a mythical kingdom and of the friendship of the American circus wild west showman for the child king. In a way it is reminiscent of a picture made by Fox with Will Rogers, with the latter in the guise of an American diplomat.



Dan Clark

The role shows Mix to advantage as a horseman and everyday human being, a personality that has made him a favorite with the younger generation even more so than with their elders—and that is saying quite a lot.

Money has been expended on the interiors of the royal structures. The palace exteriors will be convincing to the average audience and appear palatial in fact. The circus shots some of them seem to be the result of process work or of a draft on the library files. Mix puts his own stable through its competent paces. In fact, those who are fond of riding will get an eyeful.

Mickey Rooney is the child overloaded with the responsibility of playing the young king also overloaded with responsibilities. The child is clever enough to realize what he is being put into, what a job has been saddled upon him. It is to his credit and his promise that his looks and manner betray his concern.

James Kirkwood has the part of the prime minister who conspires against the lad and Paul Hurst is the aid of Tom in his management of his show. No attempt has been made to lend any strength to the feminine side of the tale, the accompanying romance being somewhat weak.

Kurt Neuman directs Richard Shayer's story, continuity and dia-

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logue of which are by Jack Nattford and Tom J. Crizer.

DEVIL AND THE DEEP

First cameraman, Charles Lang; operative cameraman, Robert Pittack; assistant, Clifford Shipser; stills, Earl Crowley; sound, Jack Goodrich.

RARELY stern melodrama is Paramount's "Devil and the Deep." Throughout its entire length this Harry Hervey tale of a submarine skipper who is insane fundamentally and jealous incidentally grips with singular strength—so tensely that not until the showing has been finished does the follower realize how completely he has been under the spell of this unusual story.

One of the features of the production is the character of Commander Charles Sturm and the accompanying charac-



Charles Lang

terization of Charles Laughton, brought from England. The character is a singular mixture of joviality and fiendishness, the latter quality gaining in ascendancy according to the rising impulses in the blood.

Tallulah Bankhead has the part of the skipper's wife, driven desperate by continued humiliation. Gary Cooper is Lieutenant Sempter, the new junior to the insane commander and to whom comes an interesting if brief romance with the nearly crazed woman before the identity of one is known to the other.

There are a goodly number of big moments following the precipitated collision and sinking of the submarine. It is difficult to believe all of this sequence was staged in a studio, so realistic are these scenes of the inside of a foundered submarine.

The entire subject is one for personal viewing and not for description, and every one who gets an opportunity will be well repaid for any ordinary effort expended in getting to it.

Marion Gering directed from Benn W. Levy's screen play.

When Seen Through Feminine Eyes

By CLARA M. SAWDON

HORSE FEATHERS

First cameraman, Ray June; operative cameramen, Fred Mayer, Dan Fapp, James Knott; assistants, Neal Beckner, George Bourne, Francis Burgess; stills, Gordon Head; sound, Eugene Merritt.

THE fact that Paramount's "Horse Feathers" is a Marx Brothers picture classifies it immediately as a "loom chaser. Check all reason in the lobby, relax and let the laughs fall where they may.

Groucho, as usual, carries most of the burden of the lines in a very light hearted and sprightly manner. As the incoming president of Huxley College he orates, declaims and speechifies all over the place both before and following his incumbency. The staid, dignified members of his faculty catch the spirit of his infectious informality at the inauguration ceremonies which shortly assume the aspects of an amateur musical comedy.

Chico and Harpo are forced to officiate as football players and win for dear old Huxley against Darwin, and win they do but with tactics strictly of their own making.

Thelma Todd is the fascinating college widow who skillfully juggles several admirers through many complicated situations. David Landau, loyal to Darwin, menaces with villainous intent the chances of Huxley win-



Ray June

ning the football classic of the school year.

There is a theme song which Zeppo sings, Harpo plays on the harp, Chico uses on the piano and Groucho introduces on the banjo, each employing it in his individual wooing of the widow.

Bert Kalmar, Harry Ruby and S. J. Perelman are responsible for the lines and gags which cause the hilarity, credit for the original and the screen play rewarding their combined efforts. Norman McLeod directs, with the tempo a rapid one from start to finish.

THE PAINTED WOMAN

First cameramen, Ernest Palmer, Larry Williams; assistants, Stanley Little, Edward Collins; stills, Bert Lynch; sound, Eugene Grossman.

THERE is nothing inviting in the title of Fox's "The Painted Woman," and when the story turns out to be that of a white woman, well acquainted with the shore leave haunts and ways of men of the sea, who becomes a refugee on a tropical isle, any reason for hopeful interest is still lacking. This is one of those unfortunate themes that has fallen into a rut. Everyone who tackles it leaves all originality behind and follows in the well worn grooves made by his predecessors.

Peggy Shannon as Kiddo follows the painful trail of the wronged girl who becomes the shameless woman and is then transformed by love and marriage. She is menaced by William Boyd and Irving Pichel until Spencer Tracy appears to save and protect her. There is a bathing scene in a pool. Also the general scene of tropical life in which one lone pig always

figures so prominently. Some genius will vary this some day and show several pigs.

It may be that good old hackneyed situations have a certain attraction similar to that of greeting old friends in new places or revisiting familiar scenes. If so, this picture has plenty of appeal as it is a procession of old friends with new faces and names.

Each member of the cast after the manner of capable troupers does everything possible to breathe vitality into the production, and whatever success it may have will rightfully be theirs.

The screen play is credited to Guy Bolton, and is taken from a play by Alfred C. Kennedy, with continuity and dialog by Leon Gordon. John Blystone directed.

LOVE ME TONIGHT

First cameraman, Victor Milner; operative cameraman, William Mellor; assistant, Guy Roe; stills, Bert Longworth; sound, M. M. Paggi.

THERE need be no equivocation in expressing an opinion about Paramount's "Love Me Tonight" because it justly merits only the highest terms of praise and appreciation to the end that producers will feel encouraged to invest the time and money necessary to achieve artistic triumphs comparable to this one.

Once again Maurice Chevalier and Jeanette MacDonald captivate with the charm which is so individually theirs. Their love scene during the singing of "Love Me Tonight" is a classic of its kind. And who can match them in skating on the thin surface of the decidedly risque without in any way offending?

It is the exception that repeatedly proves the rule, and this is an instance where the manner in which the play is performed is more important than the material provided. The story is simply that of a Parisian tailor who trails a client of the nobility to the chateau of his wealthy uncle in the hope of receiving payment for bills long past due.

Misrepresented by the delinquent vicomte, played by Charles Ruggles, as a baron the tailor immediately proceeds to win all hearts, male and female, from the servants' hall to the duke himself. Before his true identity is disclosed the princess Jeanette has found in him her Prince Charming.

The music and lyrics by Richard Rodgers and Lorenz Hart take a bow along with Rouben Mamoulian, who directed. The credit for the screen play is threefold, Samuel Hofenstein, Waldemar Young and George Marion, Jr., representing the writers responsible. In fact, this is one of those joyous occasions when everyone who participated in any way, major or minor, may justly share



Victor Milner

in the praise accorded the perfection of the whole.

The photography is exceptionally beautiful throughout, with a generous measuring of intriguing trick shots to cause wonderment as to how the eye is so cleverly deceived.

Other principals not previously mentioned who contribute in a big way to the general entertainment are C. Aubrey Smith, Myrna Loy, Charles E. Butterworth, Elizabeth Patterson, Ethel Griffies and Blanche Friderici. Truly this is a picture not to be missed by any one.

DOWN TO EARTH

First cameraman, Ernest Palmer; operative cameraman, John Smith; assistants, Stanley Little, John Anderson; stills, Alexander Kahle; sound, George Leverett.

NO MATTER where you find him Will Rogers is always just himself. In his latest Fox release "Down to Earth" the alarming rapidity with which depressed stock market conditions caused fortunes carrying with them an imposing array of ciphers to dwindle into very modest sums provides the reason for high fliers to seek lower levels for reasons not of their own choosing.

Homer Croy wrote the story which retains the same family group created in "They Had to See Paris," with Edwin Burke supplying the screen adaptation and dialog. The result is not as entertaining a venture as its predecessor. It drags and is lifeless throughout. There are moments when Rogersque comments bring forth responsive chuckles, but they are few and far between.

The daughter and son roles are taken by Dorothy Jordan and Matty Kemp. Irene Rich again is the wife, who is made senselessly unsympathetic and lacking in understanding.



Ernest Palmer

Theodore Lodi does some good work as a Russian nobleman reduced to the humble status of hotel doorman. Mary Carlisle as an heiress of millions unashamedly rushing the man she has decided to marry is fortunate in getting the only part with a semblance of vitality in it.

Pictorially the subject is excellent. The photography throughout is marked, although dealing almost entirely with interiors and lacking any of the additional appeal of the spectacular.

70,000 WITNESSES

A FOOTBALL mystery story promises action and suspense, all of which is delivered in Paramount's "70,000 Witnesses," a Charles R. Rogers production, with Harry Joe Brown associate producer and Ralph Murphy director.

During a spectacular run with a touchdown almost made, the runner drops dead. Developments prove him to be the victim of a gambler's greed, one who loves to bet, but always on a sure thing.

To successfully guess the murderer requires trained powers of deduction as the average spectator will be kept guessing to the last.

Story, dialog, acting, direction and photography unite to make this an outstanding picture of its type. The pitfalls of overacting and exaggeration have been sidestepped, thereby keeping the action within the realm of the natural and logical.

Charlie Ruggles is a news reporter in a perpetual state of semi or total intoxication who plays conversational handball with David Landau, the police representative, both of them giving outstanding characterizations.

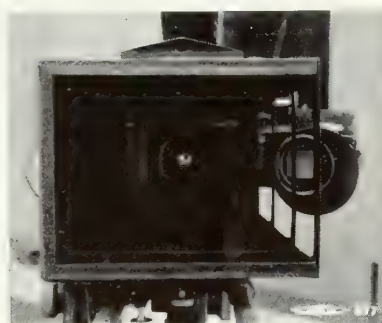
Phillips Holmes and Dorothy Jordan carry the love interest, Johnny Mack Brown is the student who is murdered, and J. Farrell MacDonald plays the coach. Lew Cody as the gambler who injects a very unsportsmanlike spirit into collegiate football and Kenneth Thomson as the doctor for the team complete the list of prin-

cipals, all of whom give excellent portrayals.

Garrett Fort wrote the screenplay from the novel by Cortland Fitzsimmons. Additional dialog is credited to P. J. Wolfson and Allen Rivkin. The finished result is so satisfactory it rates as one of the most successful screen treatments in the mystery story group to date.

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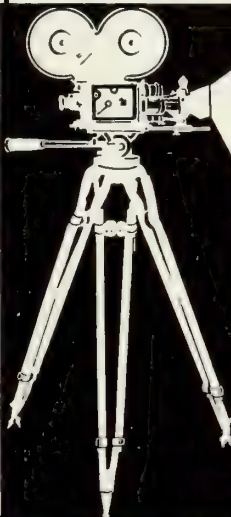
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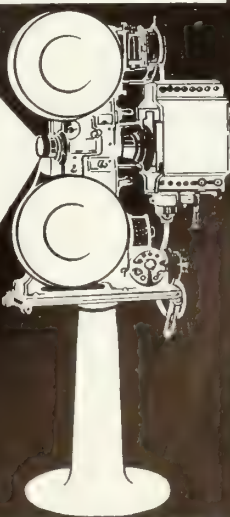
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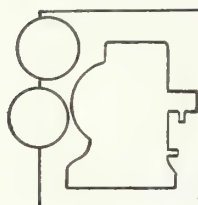
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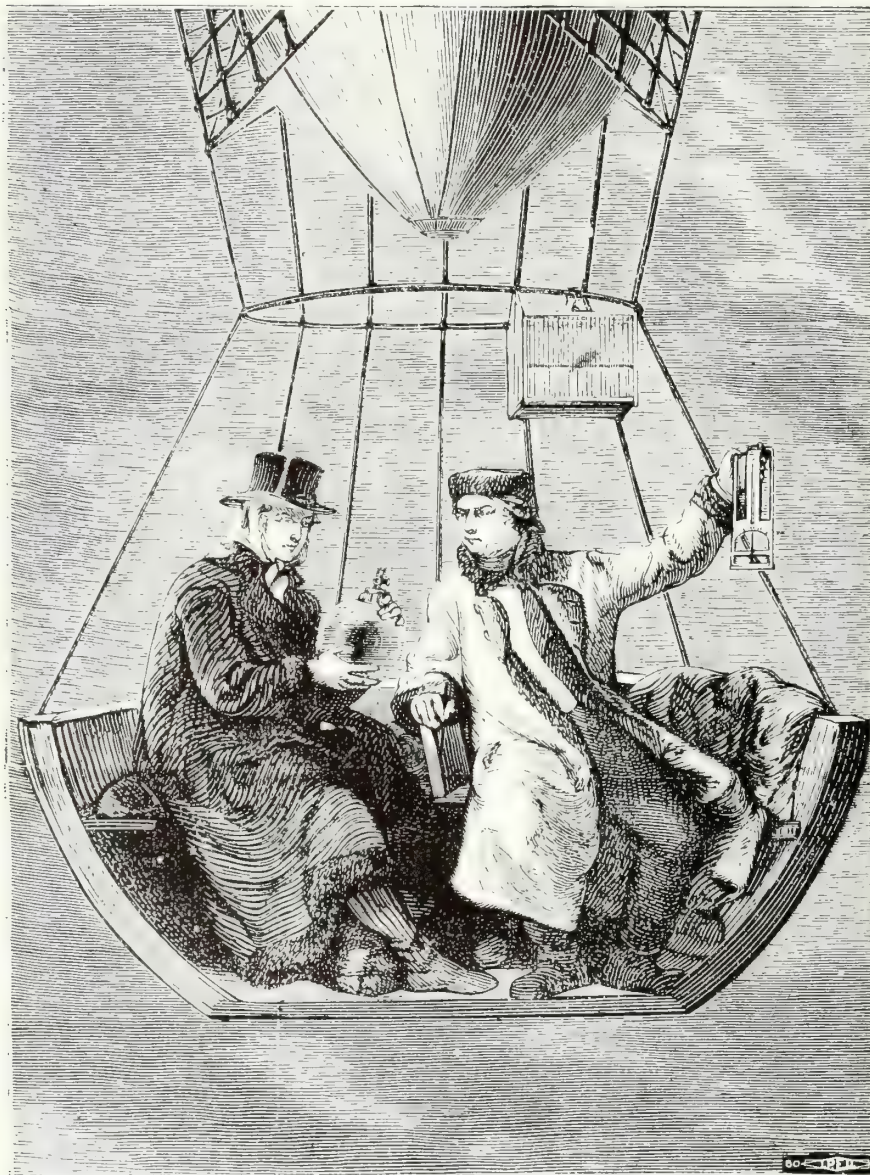




Out of Focus



Air You Listening? or, Cameraman Gets the Air



This beautiful lithograph was grafted from Richter Photo Service. Exposure made by Otto Benninger from 100 ft. parallel. Balloon basket cut in half, for composition, by request of the photographer. Exposure selected from center of the new Eastman Filter Factor Finder, which is very nice.

WELL, here we are, Everybody. Up over Hollywood trying to photograph exclusive pictures, taken in the Stratosphere, for the International Photographer.

I will now interview my assistant while waiting for an atom to come along. Presenting Cerise (Red) Phylter.

Well, Red, do you know why we are up here?

Sure. They let go of the ropes.

No. That's not it. We are up here to get information pertaining to the atom. Do you know what an atom is?

Sure. You mean up and at 'em?

No. An atom is one of the hypothetical indivisible parts of which all matter is supposed to be formed.

Oh! You mean hypo and sensitive.

No. That's not it. Hand me my sextant. Do you know what that is?

Sure! I whistle it. Sextant from Lucia.

No. That's not it. Haven't you ever heard of Piccard?

Sure. His wife just sued him for \$18,000 back alimony.

No, not the Cameraman. I mean Professor Auguste Piccard. Hand me the glasses.

Did you bring ice, too?

No. Not those kind of glasses. I mean my binoculars. I see a lot of red over to the west.

That's probably Multicolor. I heard they were in the red.

No. This is away over the horizon. I don't suppose you know what that is, either.

I do. That's a song. A girl has horizon me.

Wrong again. These glasses help a lot. I see some one running in and out of Paramount. He's in, he's out, now he's in again.

That must be Schulberg.

No. That's enough of that. Now you had better check the camera equipment.

Well, there's just the two of us and I haven't taken anything.

All right. Stop clowning and set em up.

That's swell. I could stand a little nip now as it's just a little chilly.

I mean set the camera up as we must get to work.

Yeh! What camera?

Didn't you bring the camera?

No. I got the crank. I thought you had the camera.

Well, folks, we will have to sign off now and I will see that Red gets the "air" again real soon. Thank you.

SOMETHING FOR NOTHING

Yes. There is a catch to it. But if you want to get a quarter page free in the Souvenir Program of the Exposition and Ball see Jimmie Palmer. This is going to be pretty swell.

UNION EATS

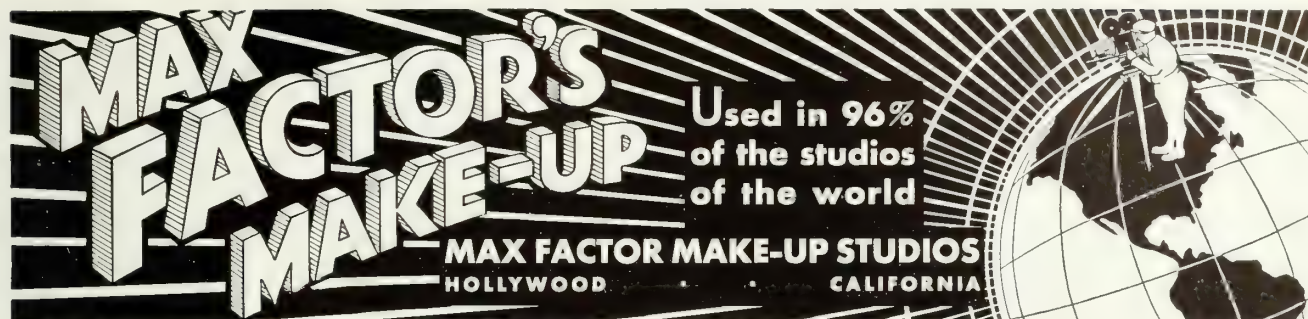
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Hap Dewey tells what a rotten game of golf he shoots. Getting ready to have his handicap changed for the tournament. James Palmer says they will have more to eat this year than they had last year and promises they won't run out so soon.

PERSONAL

If Kymie Meade doesn't give me a tumble soon I am going to cut my finger and go over to his house and



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get his wife to bandage it. I have lived two doors from him for over a month and haven't seen him.

ORIGINAL ABORIGINAL

How many Indians have you met that were the original of the head on the Buffalo Nickel? A new original popped up in the paper the other night. That makes six that I know of. All right! Who cares?

CALL HOOVER

Registration was very slow on the M.G.M. lot. You don't suppose that the help wanted to register Democratic and thought it best to do it off the lot, do you?

LETTER RECEIVED

Dear Old Outa. I received a Magazine the other day called Photo-Markets. On Page 2 it reads as follows: "Fourth and last, we have the illustrated articles. This may be an interview with Mr. So and So, cheese manufacturer. He tells you his ideas of the cheese industry, and you forward these opinions, together with a photo of Mr. So and So and a few views of his cheese factory to a trade journal covering the cheese trade."

I know plenty of So and So's, but we have no cheese factories in Hollywood. Could I use studios instead?

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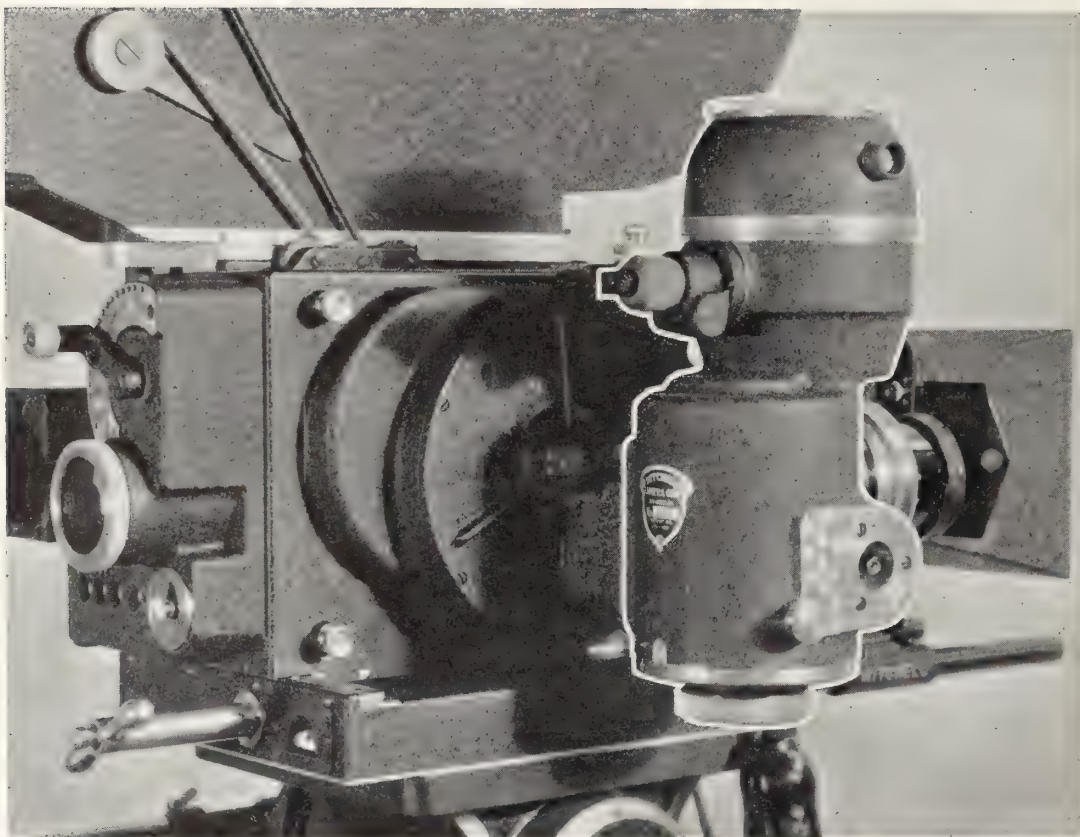
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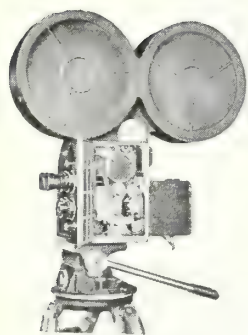
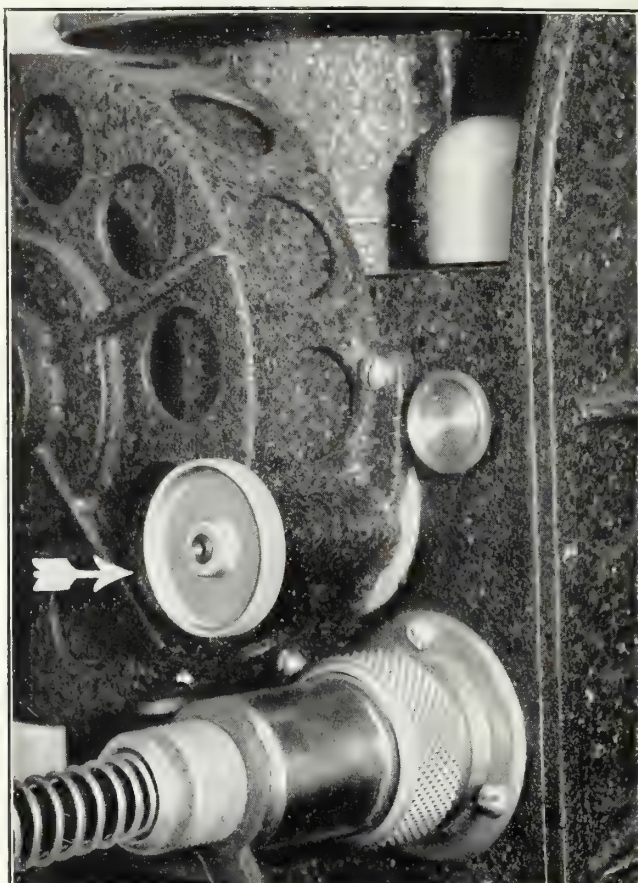
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The INTERNATIONAL PHOTOGRAPHER

Official Bulletin of the International Photographers of the Motion Picture Industries, Local No. 659, of the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators of the United States and Canada.



Affiliated with
Los Angeles Amusement Federation, California State Theatrical Federation, California State Federation of Labor, American Federation of Labor, and Federated Voters of the Los Angeles Amusement Organizations.

Vol. 1

HOLLYWOOD, CALIFORNIA, OCTOBER, 1932

No. 9

"Capital is the fruit of labor, and could not exist if labor had not first existed. Labor, therefore, deserves much the higher consideration." — Abraham Lincoln.

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The INTERNATIONAL PHOTOGRAPHER is published monthly in Hollywood by Local 659, I. A. T. S. E. and M. P. M. O. of the United States and Canada
Entered as second class matter Sept. 30, 1930, at the Post Office at Los Angeles, Calif., under the act of March 3, 1879

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Subscription Rates—United States and Canada, \$3 a year. Single copies, 25 cents
Office of publication, 1605 North Cahuenga Avenue, Hollywood, California. HEMPSTEAD 1128
McGill's, 179 and 218 Elizabeth Street, Melbourne, Australian and New Zealand agents.

The members of this Local, together with those of our sister Locals, No. 644 in New York, No. 666 in Chicago, and No. 665 in Toronto, represent the entire personnel of photographers now engaged in professional production of motion pictures in the United States and Canada. Thus THE INTERNATIONAL PHOTOGRAPHER becomes the voice of the Entire Craft, covering a field that reaches from coast to coast across North America.

Printed in the U. S. A. at Hollywood, California.

Inventor Describes His Process

Designed to Produce Double Exposure Method
Suitable for Everyday Commercial Work
in Both Action and Background

By FRIEND F. BAKER

THE Baker Process is new in a sense, but old in fact, as years of labor and development were necessary to produce a double exposure method, suitable for every day commercial practice, whereby action may be combined with backgrounds of various types. Commercial practice means first simplicity, and second that it must be applicable to daily handling in one or more commercial laboratories.

The first step as described in my claim is:

A process of double exposure which includes making the first exposure of the object in a non-actinic field on two films and treating one of the films to render the exposed parts thereof opaque.

The second step consists of making, on the original undeveloped negative, a double exposure of a third film or positive through said treated film, which thus united becomes the final composite film. The claim reads:

Making the second exposure of a third film through said treated film, uniting the other of said first two films and the third film with their images in registration to form a final composite film.

Camera Set at 90 Degrees

To better understand the operation of the process we will refer to the drawings. Fig. 1 may be disregarded as it is not used in present practice. It was, however, the basis for the idea, being a light dividing means in a color camera patented by Milton M. Moore and myself many years ago.

It, too, was one of the principal factors in preventing the process from coming to light as special cameras are rather looked upon with awe. It was therefore placed upon the shelf until the advent and present day development of the bi-pack film and the general use and daily handling of it by machine.

Referring to Fig. 1-A, we have an

illustration of the first step in photographing on object to be placed in any desired background.

A regular Mitchell or B. & H. camera which has been equipped to take two films is used. It is loaded with regular bi-pack negative, the red sensitive in the back and the new red-backed ortho in the front. The camera is set at 90 degrees to the object to be photographed and directly in front of the camera is placed a 45 degree mirror, silvered on the surface toward the camera. The purpose in this method is only that for correct printing we must directionally reverse right to left the image on negative A.

The object to be photographed is placed in front of a black or otherwise non-actinic background and is lighted first with white light to a point that negative A has a correct exposure. Then add red light (lights with colored screens) until the red sensitive negative in the back has been built up to a point that it will become a silhouette matt.

This addition of red light does not effect the face negative, but does make it possible to make a good matt of even a dark object on the rear negative. The back, red sensitive B is now machine developed and given a treatment to make it opaque in its exposed portions. This is a commercial step in some of the large laboratories.

Negative A Not Developed

Negative A, which is to be the finished product, is not developed, but is placed in the camera end of an optical printer as seen in Fig. 2. In the other or projection end of the printer is placed the matt film B, face to face with any desired background positive. Image of matt film B is now set in register with the image on negative A and the double exposure is made, blocking the portions of negative A already exposed but other-

wise photographing in the background.

Original negative A is then developed and printed in the usual manner. It is a negative of the action unimpaired by any filtering or other objectionable features with a dupe of the background obtained in a manner to produce the highest quality. Neither step suffers from the effects of filters or complementary lighting.

Little Make-Up Change

Any optical printer with registration setting attachments, such as is in use for color work, may be used for rephotographing the backgrounds.

The use of a non-actinic backing has many advantages. Its economy is evident when compared with lighting an expanse of color not only evenly but to produce a perfect complementary color separation.

The art of balancing the red and white light on the first exposure is a simple problem for any cameraman, for it is done by first lighting the face negative correctly with white light and then filling in with red wherever needed for the rear negative.

Make-up need not be changed except a lighter lipstick and somewhat lighter powder.

Quality of finish negative on the new ortho bi-pack with correct lighting is such that only in the extreme reds will rendition be noticed. It cannot be considered in the same class with dupes, color separation printing, redevelop methods, or the making of dupe projected backgrounds on panchromatic stock. The loss of an extreme red is far offset by the superior quality of the rephotographed background on this type film. Thus, considering that you have two components to judge as a whole, it is at once evident that negative quality is of the highest type.

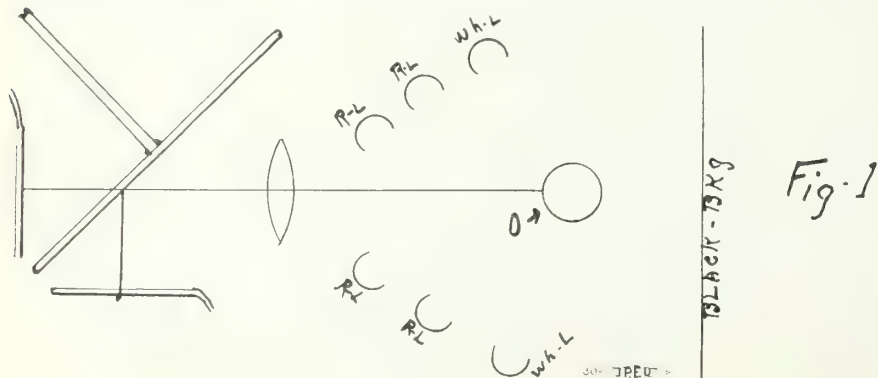
The economy of the process is manifest in several ways. Stage space is reduced to a minimum, and a black drop is less expensive than a perfect color. The number of lights is less and the added time of smoothing out and balancing the complementary back drop need not be considered.

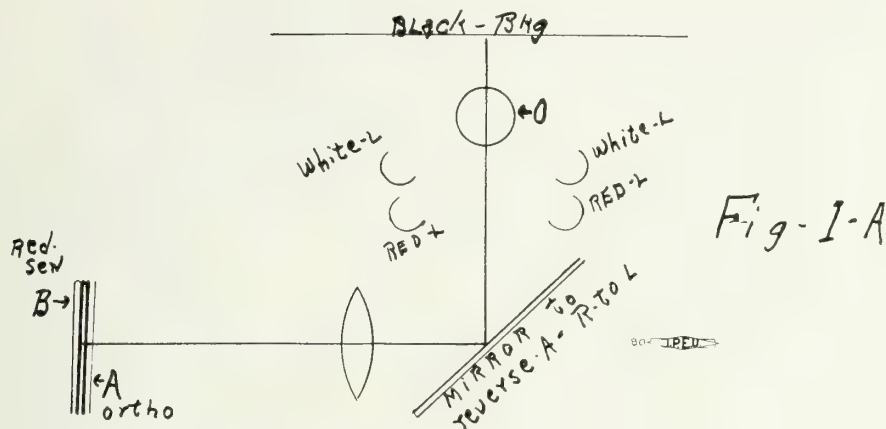
Ease of setup and time for shooting are both in its favor. Complete handling within the studio's own trick department will prove one of the biggest savings. Handled in this way its quality and economy will force it to supplant some of the old methods.

Limitations Are Few

Extreme flexibility is worthy of consideration. Long shots are not limited as in the projection and some of the actinic background processes. It is not necessary to cut them off at the knees or to leg up the set to cover the bottom of the screen, but the people actually may walk into the background.

Its limitations are few, but, like all process work, precision of perspective, mechanical register and





steadiness are paramount for the production of perfect final results.

This process was conceived by me and patent applications filed in 1925. It was issued in 1926, having had but one citation as reference and admitted to be clear of it without change of claims. In order to be clearly understood on this point it will be well to give a brief description of the British patent No. 169,233 issued to Hans Goetz in 1921, which was the patent in reference.

Goetz makes use of an actinic background, and exposure of two films, whereby color separation makes it possible to form a matt, by using the print of one and the negative of the other. To quote the claims of the Goetz patent we have:

1. The process of making a photographic silhouette consisting in taking a picture of the object in front of an actinic (white) background and a second picture in front of a non-actinic (black) background, and combining, in register, a positive of the first mentioned picture with a negative of the second mentioned picture.

2. The modification of the process claimed in Claim 1, wherein a single colored background is used for both pictures, one exposure being made through a filter of the same color, and the other through a filter of a complementary color.

3. The process of photographic and kinematographic combination printing performed with silhouettes produced by the process in Claims 1 and 2.

Patent a British Issue

This patent is of course a British issue, but was not patented in the United States within its limitation of time and therefore is free to the use of anyone who cares to overcome its technical difficulties.

Of late it has been somewhat practiced in the industry, as any and all actinic background, double matting processes fall within its scope, but it is without doubt a highly technical process, not to be classed as a commercial process.

I have in my files four other applications made by me in 1925 and 1926 which fell within the scope of the Goetz patent, but luckily the one which held the key to simplicity was found free from any previous issues and I may therefore rightfully lay claim to:

A process of double exposure which

includes making on two films the first exposure of an object in a non-actinic field, and treating one of the films to render the exposed parts thereof opaque.

The second step of the process as I have described it falls within the

limit of my claim, but it also comes within the class of what is known in the art as "common practice." Definite proof of its practice dates back as far as 1915 to my own knowledge.

One specific case of its use at that time is the work of "Red" Martin for Ince, whereby he used double exposure on a transparent background and matted out, on the background, the portions already exposed on the original negative.

As I have stated, it is the first step in my claim which makes it as a whole a new and novel process, ready for commercial use in the industry.

Simple, isn't it? Expose the object negative and a matt negative simultaneously; double expose a background on the object negative while using the matt to protect it.

Economical, too, inasmuch as it is now being offered to the major studios for use by their own trick photographic departments without restriction, at a very nominal fee.

Special Division for Cameramen in Sixth Quigley Golfing Tourney

THE sixth annual motion picture golf tournament, sponsored by the Quigley Publications, will be held at Rancho Golf Club Saturday and Sunday, October 15 and 16. With interest already at a high pitch the event takes on a new significance, inasmuch as this year's play will give the entire motion picture industry an opportunity to pay tribute to Eddie Mannix, Metro-Goldwyn-Mayer executive, who is Rancho's new president.

Several innovations will be introduced in this year's event, chief of which will be the formation of studio foursomes which will battle for team supremacy. Studios will select their four best golfers, entering them in a separate classification, and while the players will shoot for a special prize their scores also will count in the individual events.

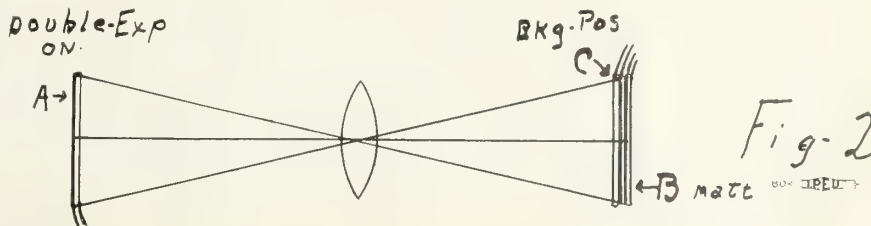
Next most important change is the establishment of a special division for cameramen. Heretofore cameramen have been included in the technical division, but the great number of that group who are golf addicts makes it necessary to put them in a division of their own in order to insure an even break to members of their allied crafts.

The executive committee handling this year's tournament is headed by Jack Warner as chairman, with George Marshall, filmdom's premiere

golfer and director of the famous Bobby Jones shorts, as treasurer. Assisting them are Paul Snell, Fritz Tidden, Larry Urbach, Orville Stewart, Jed Buell and Lon Young.

With many valuable prizes being arranged for the best golfers in the individual events in all divisions, the spirit of fun will enter into the tournament as many gag prizes have been procured for the player who turns in the highest gross score; the one who takes the most putts on the eighteenth green; for the funniest costume; the player who appears with the greatest number of clubs; for the worst cut ball; for the one who takes the most strokes on the thirteenth hole, as well as many other surprise features.

The general committee handling arrangements and entries in the various studios is made up of Richard Arlen, Paul Snell, Lew Brook, Perry Lieber, Eddie Laemmle, Russell Hopton, Jack Warner, Orville Stewart, Frank Capra, Milt Brown, Jed Buell, Pete Smith, Fritz Tidden, Eddie Mannix, Joe Schnitzer, Larry Urbach, Bob McGowan, Oliver Hardy, Dick Cahoon, Sam Bischoff, Sol Wurtzel, Ted Butcher, Stewart Heisler, Harry Brand, Al Jolson, Hubert Voight, Lon Young, Ben Vershlisier, Trem Carr, Lindsley Parsons, George Yates, Eddie Blackburn and George Blaisdell.





ARMY planes divin wide open with the rip snortin noise of the motors makin timid gawkers in the stands scramble for cover. . . . Daredevil stick pushers climbin straight up. . . . The Cleveland Air races . . . picnic ground of all the ace snoopers into the great blue spaces up above they got nicknamed the "Upstairs."

National Air races . . . where all pilots git the one chance of the year to bust all the Department of Commerce air rules, legitimately. . . . Planes cavortin around in the blue sky like a mess of mosquitos. . . . Zoomin . . . divin . . . flyin upside down. . . . Screechin back down to earth with the throttle wide open. . . . It takes fancy stick pushers to thrill the crowd at this Roman Holiday of the Skyways.

Also it takes some mighty fancy pan handle pushers to keep em in a finder of a movie groan box. . . . So at one end of the field you find a section roped off where all the ace 666 pan handle swervers is corralled so's they kin bring the thrills to you on a coupla yards of celluloid.

It's the grind of the year for them 666 sharpshooters. . . . Ten days of watchful grindin and waitin . . . fingers numb from hangin on camera buttons an cranks. . . . Crashes ain't on the program you buys for two bits, but they do sneak into the line up now and then . . . and you gotta git it . . . when it does happen.

Eyes that git bloodshot and bubbly from bein glued to the finder with the lens pointed at brilliant skies . . . but the gang sticks in that corral of theirs . . . it's the newsgame . . . from early mornin to late at night . . . and then almost until midnite shippin the day's work.

You see Floyd Traynham, Jack Barnett, Orlando Lippert, Bob Sable, a'twistin Akeley pans till they sound like the whine of the planes divin overhead.

Al Wilson Ankles Over

Atop the noise wagons you kinder notice Eddie Morrison and Tony Caputo, hoppin around followin the speedy activities through the finders . . . hoppin sumpin like the wing walker doin his stuff in the clear ozone straight up four thousand feet.

Inside them sound buggies sit Wayman Robertson, Ralph Saunders and Phil Gleason with ear phones glued to wiggly ears like winter earmuffs guidin sensitive fingers on tricky dials . . . ketchin noise that will come to

In Focus—In Spots!

By the Sassiety Reporter

By FRED A. FELBINGER

you to thrill you almost as much as it kinder thrills them timid souls a sittin there in person in them bleachers.

You know them timid souls what ups and scrams when them rip snortin army planes go into a dive. . . . Then come lulls in the programs and them 666 button pushers renew old acquaintanceships with the pilots they has followed for years in their achievements.

Pilots what has gone into permanent history. . . . Pilots what is real people and don't have to buy bigger hats every time they does sumpin worthwhile.

A great new game . . . aviation . . . also a great gang what makes it. . . . Aviators and newsreelers . . . a great combination.

Then old Al Wilson, Hollywood stunt flyer, ankles over to chin with the 666 gang. . . . Al's old pusher plane of 1910 vintage rests right next to the 666 camp. . . . Al is loved by that newsreel gang . . . he's a expert at thrillin the crowd with that old crate . . . the plane is a laff every time it goes cavortin over the field.

And Al does a little special thrill flyin with it over the cameras of his newsreeler pals . . . almost scrapin the wings again the tops of the camera magazines . . . and then he ankles back to them newsreeler boys and everybody kids about how Al is tryin to shave off the tops of outfits.

Al Wilson, one of them regular guys what them news snoopers like to brag about havin on their lists of friends . . . guys you like to hoist one with now and then.

Al's Final Thrill

Then Al gits in his old crate and takes off once again to give the crowd some more good hearty belly laffs with his antics at the stick of that old pusher. . . . Everybody enjoys his show. . . . Laffs are always welcome anywhere even on a card of thrills.

So Al finishes his little act . . . he is comin down. . . . Celluloid is grindin through them cameras of Al's 666 button pusher friends. . . . Down below Al a autogyro has just set down with the rotor still revolving. . . . Al flies a little low with his laughmakin plane. Suddenly a crash . . . Al Wilson has given them 666 button pushers one final thrill on their film . . . a thrill none of them wanted neither. . . . It's

the last time the gang will point lenses at their pal Al Wilson.

Lumps rise in the throats of them newsreelers as they pack the cans of film that afternoon . . . just another day at the National Air races . . . and at the finale after the Flag is rung down. . . . Taps are played. . . . Taps for Al Wilson.

And over in the newsreel corral a gang of hard boiled lens snoopers stand at attention . . . sometimes even hardboiled hombres kin have tears sneak down sunbleached cheeks. . . . So long, Al Wilson . . . the 666 gang wishes you happy landings on the flight to the happy hunting grounds.

SIX-SIXTY-SIX

Bouquet for Sidekicks

You know sometimes you see a thrill in a newsreel asittin in a theater that kin beat anythin they frames and stages out there in Hollywood . . . and you gotta remember them newsreel fellows build up their story includin the climax in less than two hundred feet of film.

Wal, this old war horse gits goose pimples alookin at a subject on a framed train crash out at the Iowa State Fair at Des Moines. . . . I understand quite a mess of 666 lens pointers shot this for their respective reels. I ain't seen all of em, but I saw the one in Paramount News and I got one big thrill, in fack I jest hadda ankle over to Western Union and wire the gang out in Des Moines congratulations. . . . Buck Buchanan placed the cameras on this one and Charlie David and Billie Andlauer did the aimin with him. . . . That Des Moines head-on collision between two speeding trains sure was a million dollar hair raiser.

SIX-SIXTY-SIX

Listenin In on Radio

Speed . . . Speed . . . Speeeded . . . We've had a month of it . . . even with the weather. . . . The days are gittin colder and colder. . . . Summer is makin another record on its dash for the covers . . . but that kinder rushes Fall into our lap . . . and football . . . and then we kin see old Notre Dame whale the tar out of most of them and also this year we is gonna be able to sit at home and listen to the Irish plaster Southern Cal. on our radios.

Of course, most the gang would sooner be on top the press stand grindin on that one, but about the end of November might come in kinder handy to hear one on the radio especially Southern Cal. gittin their just rewards for last year.

The gang jest finished glorifyin



James A. Murray, International Photographer, with H. A. Murray, his father, and Eddie Johnson, an experienced miner, goes into the woods to seek "Free Gold," the two older men shown here to do the mining and the younger to photograph their work

Hunk Anderson and his Irish terrors in their first fall workout . . . which was on the newsboys again, of course. . . . The tripod jugglers taught the Irish another new exercise the openin day. . . . Leap frog . . . and they kinder took the kinks out of them footballers, too.

SIX SIXTY-SIX

About Gar and Kay

At Detroit they had another speed classic. . . . Gar Wood comin up from behind the Englishman, Kaye Don, to keep that Harmsworth trophy on his mantleplace . . . the way the first heat of that race started out with the Englishman dashing out in the lead it looked like Gar Wood would have to dust beneath the trophy on his mantlepiece, but it didn't take long for us to figger that when it wuz over, all Gar would have to do is dust around the edges of the Trophy when he got back to his house, like he's been doin for years now.

Maybe Gar is got that trophy mounted in concrete and maybe he figgers he better win so's they don't have to blast it out in case some one else wuz fast enuf to do it . . . well of course, it takes a awful lot of film foggers to glorify that one.

Besides the Windy Burg gang I spotted a awful mess of Detroit sharpshooters. . . . Ralph Biddy was right on the job with a Mitchell and a big twelve-inch lens. . . . Old Pete Simons

was there provin that you kin still make pictures with a old Universal, even when it takes truckloads of equipment for some of the bozos to git a picture nowadays.

Maurice Caplan sent over his mob of Experts. . . . George Hoover dove down at the speedin boats, stickin his lens out of a fast plane, while Cappy had Harry Hillier out on the startin barge. Don Altendorfer and George Jarrett got it from the shoreline . . . while Marty Rowland stuck down at one of the curves.

Paging Urban Santone

Cappy had his gang makin the official picture of the race. . . . I also seen one of the oldtimers what came over jest to laff at the guys what was jugglin tripods and see the event in class . . . Old Dick Ganstrum. . . . Dick was observin the holiday as a spectator; he even brought the Missus along.

And while on the Harmsworth race I almost forgot my old pal Urban Santone also was zooming over the course in a fast plane. . . . Urban is kinder peeved because I din't mention him among those present at the two political conventions at Chi. last June . . . and he still don't believe me that I did and that the editor of this here high-class magazine cut his name because I raved about the convention in too many words. . . . I hope you will read this, Urban, and forgive all. [Ye Ed. t. h. h. c. m. pleads guilty.]

Paging Harry Birch, Too

Saw old Harry Birch the other day and Harry is heavin up a awful wail about this baloney of mine . . . wants to know why I don't say sumpin about some of the other crankers besides jest glorifyin newsreelers all the time. . . . Quite so, Harry! Quite so! But why don't some of youse guys send on some dope.

I jest don't git around where all the other hombres seem to be shootin. . . . Send it on it'll be here next month. . . . Until then I got some football games to look at through my finder . . . so see youse guys on the fifty yard line.

Republicans Name Estabrook Hollywood District Chief

ED ESTABROOK, International Photographer, has been appointed by the Republican authorities to take charge of the party's affairs in the Hollywood district. This assignment will keep him busy right up to election day.

The new Republican executive is well qualified to undertake this work. Possibly the appointment was due to his success during the weeks preceding the recent primary in so successfully managing the affairs of Kent Redwine, named by the Republicans for assemblyman in Los Angeles.

Two Buddies Down in Arctic Sea

Norm and Jerry While Recording by Camera and
Sound Transatlantic Perils of Flying Family
Narrowly Escape Death

By the Sassiety Reporter

As Told to

FRED A. FELBINGER

YEARS ago I used to pal around with a bunch of hombres what had a little sailin sloop. . . . Well sir! Up in the harbor where they kept the boat they had another trim little craft that was the apple of the eye of many an amateur sailor like myself. . . . That other little boat kinder fascinated me . . . her lines . . . her riggin.

But what kinder got me the most was her name. . . . That sorta always perked at me . . . a strange name, too, it was . . . especially to one what never had much of a chance to learn what names meant out of a book, but hadda kinder git the drift of names or words by learnin em straight from life . . . a slow but mighty sure process of buildin up the meanin of your own vocabulary.

Well, that's kinder gittin away from the name of the boat.

"Intrepid" she was christened . . . and intrepid she remained. . . . I never knew what her name meant . . . wouldn't know now . . . but I always do try to follow up and find out the meanin of things that sink in a little deeper into my skull than most things . . . so I borrowed a Webster Dictionary in the hopes maybe that word was kinder marked in the English lan-

guage . . . and sure enough I found it defined there.

Meant "undaunted" or "brave." . . . Well, right away I knew the fascination of that word, and I wondered if it were possible to use a word like that for other things besides trim little boats.

That was years ago. . . . The word sorta slipped out of my memory. . . . I got mixed up in this lens snoopin business . . . became a rookie in the camera grindin business . . . grew up in it by and by . . . and in so doin met a awful lot of "undaunted" and "brave" men that kept grindin away in the face of all dangers. . . . I said I was a rookie.

Alley a Camera Ace

Well, that was quite a few years ago . . . but at that time I met a hombre what already was a old timer in the business . . . Norman Alley . . . they called him a ace behind a camera . . . and that was long before Sound, Depressions and cuttin down.

Well, my new work kinder got me mixed up with this Alley person . . . and pretty soon I got to learn the meanin of the word Ace in the racket I had picked. . . . I stood beside this guy on levees what was shakin from flood waters what had just cut through another crevasse.

I saw him climb up steel work for odd angles what might thrill a audience, while he was makin a picture, a thrill picture of a new skyscraper goin up.

And Alley always went up a little higher than the steelworkers what was performin for him so's he could get the thrill angle on his story. . . . I saw Alley get a wire from his editor on an endurance flight story askin him to make a picture of a stunt man going down a rope ladder with a microphone suspended on a cable of a sound outfit from a plane and get a sound interview with the Endurance fliers in their plane durin a refuelin of their ship.

When Angels Fear

I saw Alley get turned down by a stunt man on the deal . . . and then have Alley go up himself and do the trick personally, successfully, while another cameraman, Eddie Morrison, ground from the ship above showin Alley danglin on the rope ladder . . . carryin the microphone . . . danglin on that fifteen foot rope ladder . . . and Eddie Morrison figuring it was fifty miles long on Alley's climb back

to the ship where Eddie was grindin from . . . with Alley never whimperin or cryin for screen credit . . . just killin another assignment.

Later on I met another bozo in this racket . . . a noise ketcher . . . a real guy . . . Jerry we called him . . . last name didn't mean much to my gang. . . . Last names never mean much in my racket. . . . It's the bird himself what counts. . . . Jerry, too, could face danger without talkin about it, professionally, or off the job.

News men can always court danger, even in their spare moments. . . . They live by it, unconsciously. . . . By and by I learned Jerry's last name was Altifeish. . . . So I saw Norm and Jerry work with the gang for years . . . and I knew they were of the stuff bozos outside of the racket referred to as brave, as undaunted.

And then a few weeks ago I picked up a paper to read that Norman Alley and Jerry Altifeish had taken off on a flight across the Atlantic with "The Flying Family" because they had received it as an assignment of their profession . . . and then I found out another use for that word I had seen on that boat years ago . . . "Intrepid." . . . I knew the meanin of the word for years . . . brave and undaunted.

Just a Newsreel Assignment

I knew a lot of fellows that were that. . . . Fellows that I have met in the newsgame. . . . But I never did use the word Intrepid for anything but that boat I had seen years ago. . . . So when the plane of the Hutchinson's, The Flying Family, took off on its transatlantic flight two Intrepid Newsreelman accompanied it to record for posterity on celluloid, for the first time in history, a flight across the Atlantic . . . which would be somethin new in the newsreel business . . . a cameraman and sound man accompanyin the actual journey . . . an In-



Norman Alley, former Chicago correspondent of International Photographer, cameraman with Flying Family



G. J. Altifeish, sound man with expedition



Photo by Hobart Brownell.

Steamer entering harbor at Sitka, the Alaskan capital when the territory was owned by Russia, which sold it to the United States sixty add years ago for \$7,200,000. At the present time \$30,000,000 worth of fish alone is being taken out of Alaska each year.

trepid venture . . . just another assignment for two newsreelers.

The take-off of Jerry and Norm was quite a surprise to buddies in their callin' . . . It was the topic of many conversations the first few days of the flight . . . which was bein made in easy stages . . . via the northern route . . . but newsreelmen have other things crop up that takes the edge off of things that happen one day.

Several days and the hot news of to-day becomes the history of yesterday.

So the flight of Norm and Jerry became an accepted fact and the boys felt that in time they would see the celluloid that passed through Norm's camera flickerin on some screen in some theater they might be visitin.

Then suddenly the headlines of the newspapers shrieked, "Flying Family Down—Believed Drowned" . . . and anxious newsreelers grabbed at hurriedly bought editions . . . and they read of their buddies . . . an S-O-S by Jerry Altifleish, actin as the radio operator at the moment . . . S-O-S, an emergency cry for help, in navigation . . . a story in newswork . . . newsmen ever alert for news.

Tragedy for Two Buddies

S-O-S . . . maybe a big story. . . . But the Flying Family . . . S-O-S . . . more than news . . . impendin tragedy for two buddies . . . and for the first time . . . S-O-S . . . a real definition and feelin of those three strange letters . . . to men otherwise immune to feelins.

Tragedy only tugs at the heart-strings of those nearest . . . S-O-S . . . Jerry's fingers nimbly dashin out the tragic cry. . . . Then silence . . . headlines . . . postmortems . . . news . . . suspense . . . great suspense for newsreel buddies . . . more headlines.

Flying family still missin . . . more

suspense . . . silence . . . from Arctic wastes. . . . Two buddies now among those missin . . . among the silent Anxious buddies . . . waitin for flashes . . . flashes of hope . . . but only silence now . . . silence . . . that slowly and strangely becomes accepted as final tragedy . . . but eternal hope. . . . Hope when friends are concerned.

NO! . . . Forget it. . . . Newsreelers always come through.

But other flights . . . then sadness gives birth to tributes. . . . Hope becomes despair. . . . Despair breeds Eulogy . . . when friends are concerned. . . . Silence.

Norman Alley and Jerry Altifleish have joined the missin. . . . Two intrepid newsreelers . . . missin on assignment. . . . But news goes on . . .

other assignments come up. . . . Other news must be covered . . . and Jerry and Norm become a sad memory.

Breaking a Mouthpiece

Hope goes on and on. . . . Then an assignment. . . . A baseball team cinches a pennant . . . news . . . news throws a group of newsreel buddies together . . . competitors . . . but nevertheless buddies under the skin. . . . The talk drifts to Norm and Jerry . . . too bad . . . "hope they crop up suddenly" . . . false hope . . . what a lousy business . . . the eternal cry of the newsreeler. . . . But he never gets out of it . . . his heart loves that "lousy business" . . . workin, loafin, danger, tragedy.

Newsreelers gather . . . Norm and Jerry are discussed . . . two buddies down in icy waters . . . silence . . . a telephone . . . a newsreeler decides to call a news syndicate.

"What is the latest dope over the tickers on the Flying Family?" . . . Suspense . . . hope . . . two buddies.

"WHAT WAS THAT?"

"THEY FOUND THEM? ALL SAFE?"

The mouthpiece on the telephone is broken. . . . Those mouthpieces always did break easily even with opening a ginger ale bottle . . . the phone has dropped to the floor.

What a goofy gang these newsreelers are? . . . Funny birds. . . . News . . . assignments. . . . A flight across the Atlantic . . . an assignment . . . Norman Alley and Jerry Altifleish.

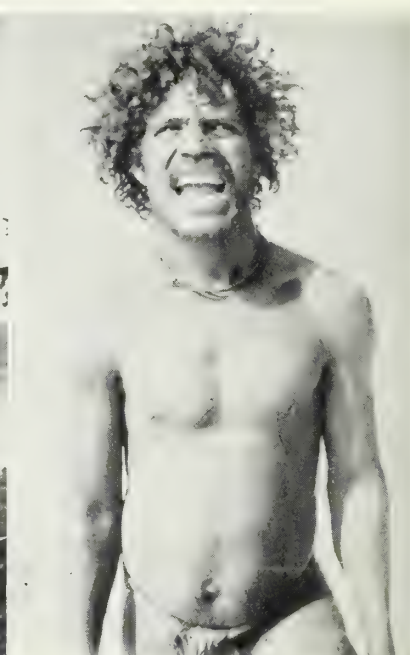
Two intrepid newsreelers. . . . I often wondered what that name meant on that boat every time we sailed by it . . . anchored there in Belmont Harbor in Chicago. . . . "Intrepid" . . . finally I looked it up. . . . A dumb dome like mine can be enlightened after all, you know . . . so I looked up "intrepid" in my dictionary . . . Webster's dictionary. . . . I found it there, too . . . "Intrepid—undaunted, brave."

Norman Alley and Jerry Altifleish.



Photo by Hobart Brownell.

Striking Shot in Alaska.



Left, Leueneuan flappers with their pipes outdoing their effete sisters of the western world. Centre, rainstorm passing over the Savo entrance to Ta Na Vula, Solomon Islands. Right, A Leueneuan with an apparent emphasis not unknown to at least one former American President shows his teeth.

Carries Camera Into the Solomons

Despite Perils Photographer-Lecturer Gets Intimate Shots of Cannibals as Well as Hesitant Tips on Local Dietetics

By SINCLAIR MACKAY

*Fellow American Geographical Society
Fellow New Zealand-Polynesian Society*

FROM New Zealand's snows I journeyed via the Los Angeles-like Sydney of Australia to Tulagi, the miniature capital of the British Solomon Islands Protectorate, a scattered group of South Seas islands situated a few degrees below the equator. My object was to obtain photographic material, both motion and still, of the Melanesian and Polynesian native tribes of the Solomons.

In particular I wanted to capture for the lecture-screen the wonderful, rhythmic dances which, strangely to relate, are performed by the meanest cannibals of the entire world. I concentrated my attention upon the Eastern Solomons because the central and western sections of this thousand-mile group previously had been covered by cinematographers.

My specialty was the cannibal tribes of Malaita-Lao, Makwana, Lenga-Lenga, Ari-Ari and Sinorango. While obtaining supplies at the trading depot in Tulagi harbor for my expedition journeys, I observed a native voluntarily retrieve a bag of rice that had fallen overboard from a schooner

into thirty feet of shark-infested water.

Admiring his act I set about obtaining his services as guide, interpreter and general assistant with my camera paraphernalia. He happened to be a native of the notorious cannibal island of Malaita, his name Wailanti, and he immediately acceded to my wishes.

Two Eyes—Both Busy

Through his faithful co-operation I was able to get good pictures of the dances of the various tribes. All was not easy going. For example, I was shooting my last and best series of cannibal dances while an Australian cruiser was approaching this island for the purpose of landing a punitive expedition against these aforesaid cannibals to strafe them for killing and partly eating a couple of white (British) police officers and their native troop escort!

I had one eye on the cruiser and the other on the job. In the excitement I never gave my own safety a thought, for I was a lone white there. You may wonder why the Malaitan

THE writer of this story, Sinclair MacKay, has been a world wanderer all his life, having traveled in thirty countries. While he is of English-Scotch birth so little has he remained in his native island that he has acquired what is known as the British Colonial accent. MacKay was in the British Navy during the World War. After the close of that conflict he took a camera into the South Sea islands. Shortly after his arrival another war was started into which the navy was plunged. MacKay by means of canoe, schooner and freighter returned to Australia. He had close-ups of some of the island conflicts, and as a result secured much notice. The lecturer-photographer has been a resident of Los Angeles for three years, but during the preceding month he left for Canada and possibly for his old home in the British Isles.

cannibals themselves undertook the element of risk in having the m. p. camera shot at them.

Reason is they considered they were being immortalized by my "bokis be-long devil-devil," which is pidgin-English for the camera on the tripod!

My interpreter, Wailanti, had done well his work among them, for he knew immortality of the body is a highlight in cannibal "religion," and

here was the white man's method of turning the trick!

Therefore, to be shot became their desire. Each tribe of savages, jealous of a nearby tribe whom I had already shot, wanted to appear before the camera. Thus I was able to shoot many tribes of varying hostility to one another.

MacKay-Makei

Furthermore, my conjuring tricks gave me a sort of supernatural prestige among the natives of the Cannibal Solomons. A man skilled in the arts of magic (handkerchiefs and the good old egg and ball gag) is thought

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Sinclair MacKay

by them to be in regular communication with their devil-devils, whom they fear and respect. My name, also, was adjudged a very good one, being half of the name of their principal god, "Makei-makei"!

The people of Malaita really enjoy the eating of flesh of humans—not raw but cooked; not boiled in a pot but roasted to a turn. Some white persons think that cannibalism is a religious practice in native life. While I lived among the cannibals they used to tell me how they relished human meat.

I may say it was not always easy to get them to talk about their unpleasant habits of diet. In a subtle manner I had to probe out of the Malaita men their knowledge and experience of cannibal practices and information as to the best localities, times and opportunities.

At first they would be bashful and reluctant to speak, but gradually they would warm to their subject, I of course being careful that the subject was not myself! These heart-to-heart talks were conducted in Malaitan and pidgin-English.

Animals Outrank Women

I showed the cannibal chief, Oieta of Makwana, a movie fan magazine. The pictures of the stars therein meant nothing to him, said he preferred "likenesses" of animals! I couldn't get rid of that "mag." on any of his tribesmen. Women, I should mention, are at a discount among cannibals.

Another time I had everything set to take shots of a picturesque native craftsman. Thinking to please him, I had him look through the viewfinder. He took one peep. That just settled things. My craftsman took to his heels and fled to the mountains scared stiff! His name was Socopolo, mean-

ing "He who runs away." Yes, he was correctly named!

I lost my crank among a group of cannibal huts owing to a sudden rainstorm. The downpour finished, I asked the chief to have all his people seek the handle. I began to fume at getting no quick result, not realizing the type of people among whom I was the only white for a long, long way. Then I laughed at myself and calmed down like a philosopher. The crank was found by toes in the village mud, caused by the rain!

Arms Not Much Protection

On other occasions I was rushed at with a knife (twice), a warclub and an axe. Just through behaving calmly and immediately treating the angry ones like naughty children they forgot their momentary rage and were almost apologetic.

It isn't much good being armed. The few white men in the Solomons realize that if the natives want to get you, they will do so, whether you're armed or not. Life is at a premium in these South Sea islands.

Other difficulties are the enervating moist heat, frequent rainstorms, tall trees falling suddenly in jungle, upright split stakes on trails, concealed pits and bamboo stakes; trailing, tripping vines; mosquitoes that carry malaria; biting pests like hornets, bulldog ants, scorpions, black spiders, centipedes and millipedes. Man-eating crocodiles frequent the rivers and lagoons.

I used Goerz raw stock, it proving satisfactory in a moist, hot climate, and I had my developing done in Sydney, Australia. The camera was a British Williamson, Paragon tropical model, with Cooke lenses. In the hot, moist Solomons I transported my film inside a Chinese camphorwood box.



Cannibal Aid

Sailor's Life Not So Slow at That

So It Would Seem Following Decidedly Short Chat
with Bob Miller Despite Plea Not a Thing
Happened on the Whole Run

ROBERT MILLER, photographer on the President Hoover, flagship of the Dollar Line, following return of the ship from New York in the latter half of September again is on his way to the Orient. During his two-day stay in Los Angeles the International Photographer found time to look in on headquarters.

Not a thing worth printing had happened on the ship's entire run, he insisted. Incidentally he left with this magazine, for which he carries credentials as a traveling representative, several examples of his photographic skill.

One of these, the Cuban Capitol in Havana, arrived just as the pictorial section was being compiled and automatically and instantly was pitchforked right into that department.

Also near the column in which this story appears will be noted a couple of shots of the big ship sliding through the canal, just a pair selected with difficulty from among others equally attractive. Then there should be a picture of the captain of this eight and a half million dollar liner, with Bob Miller alongside him.

And incidentally there will be found a shot of a mite of a Cuban boy who demonstrated to the photographically inquisitive visitor in Havana just what is a rhumba dance, made famous by one of the most intriguing and

catchy songs that has hit the world at large in a decade.

The photographer had one or two experiences in Havana that will linger in his memory for a while anyway. He discovered that to go ashore with what the Cuban officials describe as a "grandee" camera entails the unraveling of a yard or two of official red tape, at least it did on the first occasion, during which he made the acquaintance of quite a number of the island's officials.

Finds Real Atmosphere

Later his inquisitiveness and desire to bump into some human interest stuff brought him into intimate contact with more natives than really were necessary to satisfy his idea of a perfect party.

The sudden shift of the big ship from her course in the Pacific and the accompanying delay of enough time to constitute a serious setback in the practice of the sea followed an s.o.s. that one of the crew of a 75-foot fisherman in Magdalena Bay was in serious need of medical attention. It was the courtesy of the sea.

When the sick man was taken aboard Bob was held over the side by the first officer and boatswain while he shot a motion picture of the transfer. The sick man was brought to Los Angeles well on his way to recovery.

Departing for a moment from the chronology of this tale, the or at least a hurricane did put in an appearance later in the Pacific. It was of sufficient strength to satisfy even the most particular.

A Couple of Scoops

When Bob started for shore in the Cuban capital with his 35 mm. professional camera and a graflex he was stopped at the gang plank. Then officially escorted and feeling like a prisoner he was introduced to the inspector at the exit from the pier. Then there was a huddle of a half-dozen uniformed men. After several hours he reached the inspector general of the port, who turned the now tired tourist over to his secretary. Following a short examination a pass was made out.

Even then the path was not clear. There was a trip back to the gang plank, then to the pier and then to the police station. By this time the applicant for a permit was so hot and bothered that when finally the course was cleared nothing short of a visit to Sloppy Joe's bar and collision with a couple of seidels or whatever takes the place of those young buckets could serve to place him in a frame of mind to think of work.

Here there entered the friendly



Bob Miller and Captain Anderson of the President Hoover

face of the cab driver who had served Bob on the way north. In reply to the photographer's suggestion of street scenes and human interest stuff came the query as to how about a rhumba dance. While not exactly certain as to what he might be letting himself in on the reply was in the affirmative.

The driver picked up a couple of old cronies and drove back into the native section. Here in a place impregnated with smoke from the cigars which every one seemed to be smoking and to the accompaniment of possibly twenty-five dishpans enthusiastically pounded by an "orchestra" of the same number the dance was on. To the visitor it seemed to be a mixture of a shuffle and a jig.

Crowd Multiplies

The dance was just getting under way when a negro lad of a few years old, really black, and dressed in white dungarees, struck an Al Jolson pose and indicated he wanted to do a dance. This was okeh. The lad began what looked like a real dance when the photographer discovered he was out of film.

As he started to load he looked around and instead of the twenty-five present when the show started there must have been six times that number. All set up a cry for money. The driver hurried in and tried with scant success to stop the crowd from pawing the cameraman. A pocketful of cigars faded quickly. A hundred



Cuban boy does the rhumba for the edification of Robert Miller and readers of International Photographer.



Steamship President Hoover crossing Gatun Lake in the course of its east to west trip through the big canal. On the right the ship is seen approaching the lock. Taken from the hurricane deck it would seem to be impossible for the big ship to squeeze through. It just did at that. Photographed by Robert Miller.

pairs of insistent hands were filling the air.

Finally the two got to their car. Before it could be started the back of the machine was crowded with insistent seekers of money. Two miles away the hangers on were got rid of. Before returning to the ship to get cleaned up there was an emergency visit to Sloppy Joe's.

As treatment was being administered to the harried photographer the

proprietor discovered the camera. Learning the owner was seeking intimate stuff he suggested maybe there would be interest in photographing the saloon. The proprietor on being assured that was a thought stepped into the role of a director even if minus a megaphone.

He lined up the customers and had the place cleared in turn. He put on the lights and he turned them off. The pictures were 100 per cent, as it

proved. When the proprietor also sees them, as later on he will, as maybe also will millions of other humans, Bob Miller will be sitting pretty when he steps up to Sloppy Joe's bar.

That is, of course, if he choose to do just that. In the event he does not it is possible he will be able to find some cameraman who will agree to sub for him—of course, just for friendship's sake.

Immediate Acceptance...

for the New
EYEMO
with motor drive

Introduced only last spring, the Bell & Howell Eyemo 35 mm. hand camera with motor drive and 400-foot magazine, received instant applause and adoption by newsreel men, explorers, scientific expeditions, and producers. The new motor drive insures constant sound speed of 24 frames a second.

The motor is attached by a simple bracket, but can be removed in a moment for hand-crank operation on a tripod. Or the Eyemo can be held in the hand, if desired, and operated by spring or motor. Both 12-volt and 110-volt storage battery models.

The new Eyemo, with its seven speeds, three lens turret, variable view-finder, built-in spring and hand-crank drives, and its complement of Cooke lenses, is the most used and most useful camera in the specialist's equipment.

Camera alone, \$450. B & H pays the Federal tax. Motor and magazine extra. Prices on application.

C. F. Gordon, Ceylon Government Service, recently returned to Hollywood after spending three months in Ceylon jungles with his Eyemo 71-C Camera with battery-driven motor. He says, "This combination was eminently successful . . . I filmed 32,000 feet, and the one set of 'B' batteries was still powerful. . . . My Eyemo, under adverse high temperature and humidity conditions, worked perfectly. The films are rock-steady, and do not show the slightest vibration."



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Cameramen's Spectacle and Ball

All Set for Ambassador October 29

OCTOBER 29 at the Ambassador Hotel Auditorium the International Photographers will stage one of the big social events of the year.

For several months the entertainment committee has been whipping into shape plans to make this the finest and most brilliant representation of photographic talents ever presented to the public.

Several leading cameramen have been most kind in giving their time and service to the committee. It is anticipated that others who have been too much occupied with the business of making a living to help until now will find time to lend a hand in the ensuing few weeks.

Names of stars, directors and writers who also have participated in making this a real event form an impressive list.

It is going to be a real exposition of the talents of the members. Remarkable action shots in pictures of recent seasons will be explained and illustrated on a specially built stage by those of the members who were responsible for effecting them. It will be a gifted, varied and colorful revelation of the real technique of legitimate photography.

Two allied crafts which have worked in intimate association with the

cameramen in the studios have promised to be on hand to do their part in making the exposition a success. These are the better-known studio make-up men and the Associated Motion Picture Pilots.

The make-up men will demonstrate how they work directly with the cameramen in achieving certain desired effects, how they overcome defects in an actor's physical appearance, how they create "horror characters" like "Frankenstein" and "Mr. Hyde," and generally discuss the part they play in helping the cameramen achieve his weird and unusual "shots" within studio walls.

Exceedingly interesting also will be the offering of the pilots. According to the present thought regarding the matter it is planned to show various thrilling sequences of air pictures such as those occurring in "Wings," "Sky Brides," "Hell's Angels," etc., ending with the crash of a plane into the ground.

The curtain will then rise to reveal a stage in which the crashed ship is pointed to the earth. The aviators who have made the sequences shown will appear and assist Pilot Dick Grace from the plane, who after introducing the boys will proceed to discuss the thrilling air scenes they have enacted in various pictures and

which members of the local have photographed.

At the ball which follows the Exposition players, directors and producers have promised by their presence to honor the cameramen who have played such an important part in building and maintaining their fame and fortunes.

There will be the best music provided for dancing. Nothing is being overlooked which could in any way improve or embellish the function.

Any cameraman who misses this affair, his affair, will miss a big success. Buy tickets for yourself and for your friends. It will be a long time before there'll be another social like this.

Berlin Amusement Tax Drops Full Third in Fiscal Year

BERLIN tax authorities have just published the most unfavorable balance sheet of entertainment taxes which has ever been made up for any single month. So far no month, even though receipts have been rapidly declining, has brought less than 500,000 reichmarks, so that the month of July, with receipts of only 386,147 rm., revealed a low record.

Cinema business was bad enough during June, yet the taxes brought 504,479 rm. In the previous year June receipts were 601,694 rm., and the July receipts 511,022 rm. It is known the General Tax Office has sent a questionnaire to the twenty district tax offices in Berlin regarding the number of cinema visitors during July, but the low receipts from the entertainment tax will give a picture of the sharp decrease in attendance of cinemas and other places of amusement.

Based on the total of entertainment tax receipts for the first four months of this year from April 1 until July inclusive the entertainment tax for the total current business year will amount approximately to six million reichmarks, or about two-thirds of the amount anticipated.

French Tax Returns High

During June last the proceeds of the entertainment tax in France amounted to 9,549,000 francs, or 2,085,000 francs more than estimated in the budget and 960,000 francs less than the amount collected in June a year ago.

For the first three months of the 1932-3 fiscal year proceeds from the tax were 23,525,000 francs, or 8,153,000 francs over the budget estimates and 2,588,000 francs less than that collected during the corresponding period of the preceding year.

Not That Way Here

According to Trade Commissioner George R. Canty, the local press reports that in Moscow a cinema seating 7,000 persons is in course of construction.

It is intended to erect cinemas of similar size also in other sections of the city, as it is claimed the existing cinemas are continually sold out and do not satisfy the demand.



Left, Medal of the Purple Heart, United States Army decoration bestowed for performance of meritorious action in battle. It was originated by President Washington and recently revived by the War Department. At right, Earle Walker, International Photographer, who has just been awarded the medal shown here for something he did in the Argonne. What it was he declines to say. Medal photographed by Ira Hoke. Portrait of the soldier by Treadwell's Studio.

Trek to Iowa for Real Authenticity

Camera and Sound Crews as Well as Special Effects Chief Accompany Fox Director to Secure State Fair Atmosphere

By JOSEPH A. VALENTINE

We went to the animal fair
The birds and the beasts were there

ONLY we went to the Iowa State Fair, and not to watch the big baboon by the light of the moon put a wave in his auburn hair.

The trip was a regularly scheduled Fox production unit sent to Des Moines to secure background and atmosphere shots for Henry King's "State Fair," the all-star special which boasts a cast of Will Rogers, Janet Gaynor, Phillips Holmes, Louise Dresser, Spencer Tracy, Sally Eilers, one other star yet to be named, and Blue Boy, prize Hampshire boar which carried off blue ribbon honors at Des Moines.

Our party was headed by Director King, Blaine Walker, business manager, and included two camera crews, a sound outfit, with Bill Snyder as mixer; Ed Hammeras, special effects; Paul Mohn, assistant cameraman, and myself.

Like the Frakes, the family in Phil Stong's book, we arrived at the fair the night before the opening day and remained until it was over. The orders were to film everything the Frakes in the book saw and did at the fair, which meant that we had no time to lose.

In all, we shot 65,000 feet of Eastman new process background film. We were, I believe, the first to use this new stock on production. It gave us marvelous results, which pleased Mr. King and has drawn praise from all who have seen the film.

Getting Atmosphere

The sound equipment was one of

the newly-installed Western Electric "Wide Range" units, which gave us no trouble or delays.

We covered the animal exhibits, the Midway, the races, general crowd scenes, and made intimate shots of the camp life of those who came to spend the whole week on the fair grounds, as the Frakes did in the book.

Particular attention was paid to the filming of the hog judging, the one weakness in Phil Stong's epic which critics have seen fit to pick on. We followed Blue Boy's career at the fair from his arrival to his final award of the blue ribbon as the Grand Champion Hampshire boar.

Mr. King afterward purchased the giant porker for the company, and he is now comfortably housed at Movietown City awaiting the start of the picture in which he is to be Will Rogers' entry in "State Fair."

In addition we covered much of the rural section around Des Moines, filming the rolling hills, cornfields, villages, brooks, and general farm life, all of which is to be used in the picture. One running truck shot included the highway between Keosauqua and Des Moines, the route taken by the Frake family in their truck going to and from the fair.

Real State Pride

Mr. King, of course, wished to emphasize Iowa's tall corn, because of its symbolic relation to the rural life of that section. We found a field of the tallest corn I have ever seen and

Mr. King became so enthused over it he wanted to drive right out in the field with the camera truck.

When we opened negotiations with the owner that individual just waved his hand and said go to it. We drove for over a hundred yards right out into the middle of the patch, knocking down three rows at a time with our heavy equipment.

But the farmer would not take a cent for the damage, claiming it was all for the sake of presenting Iowa at its best in the film.

We received unusual co-operation from everyone, especially the farmers whose land and stock we borrowed. They are very much interested that their locality is to be featured in a picture, and seemed not to be able to do enough for us.

In fact, the whole trip was a success, even including the hot dogs, with which we could feed the entire company at luncheon on a dollar and a quarter, an idea the business manager wished to continue. But we didn't mind. There must be a comedian with every outfit.

Britain and France to Make Language Versions for Ufa

FOLLOWING its contract with Gaumont, which calls for the production of English versions of four Ufa films and the distribution abroad by the English company, Ufa has now closed a contract with Via-Film, Paris for the production of two French versions to be distributed by Ufa's French subsidiary, Alliance Cinematographique Europeene.

Emelka has closed a contract with Pathe, Paris, for a period of three years calling for the production of three films annually in both German and French at the Emelka studios at Munich.



Prize Hampshire boar at Iowa state fair now owned by Fox for use in picture. At right campers are shown outside state fair in Des Moines. Photographed by Joseph Valentine

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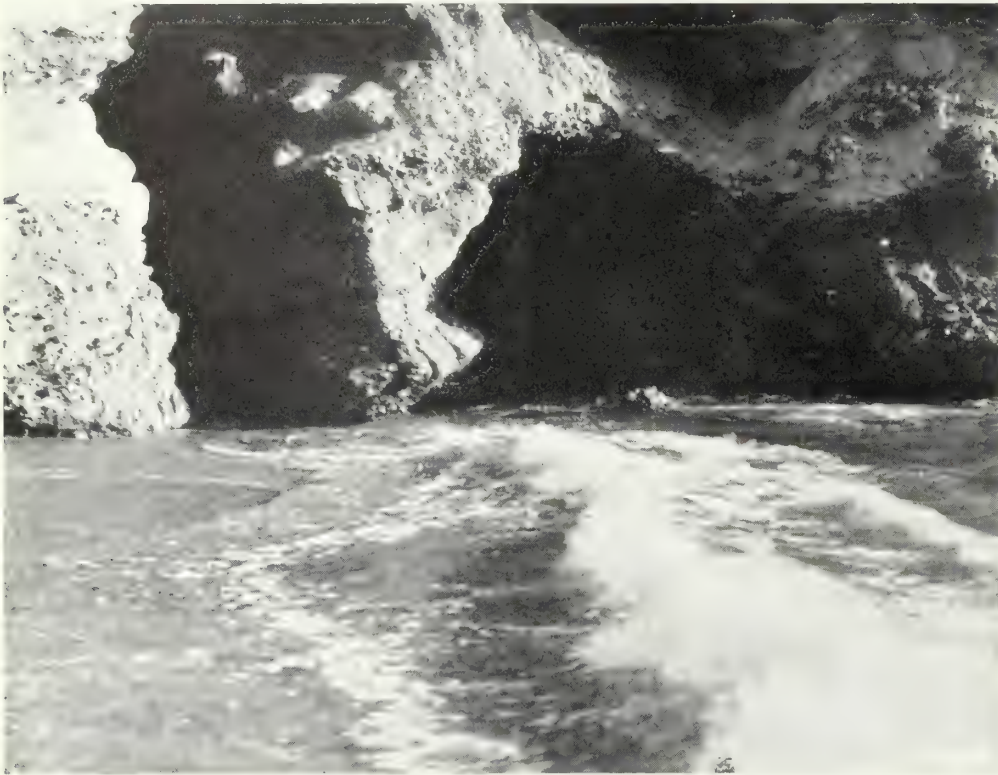
*Photo by
Homer Van Pelt*

*Black against a windswept sky—
Palms tell the sweep and loneliness of things
Long ages past.
The desert broods, and all its mysteries
Are held in secret by the shifting sands.*

*Verse by
Berenice Betillion*



Cream o' th' Stills



*Robert Tobey
has caught the
roll of the
waves that carved
two of the famed
Three Arches
at Laguna.*



*Off to the
eastward, away
from the cool
of the sea and
in the heat of
the pitiless desert,
we have from
Les Rowley
what constitutes a
familiar scene
in the dry country.*



Cream o' th' Stills



*Back to the
ocean again
or to the edge
of it we have a
view of one of
the palatial
show homes
on the rocky coast
of Monterey, Calif.
The shot was
exposed on the
famed
Seventeen Mile
drive by Durward
B. Graybill,
student at
U. C. L. A.*



*Away from ocean
and desert read
a title supplied
by an experienced
newsreelman,
Charles Geis of
Fox Movietone,
and its photographer:
"La Salle street,
Chicago, the
Wall Street
of the Middle
West—The
Board of Trade
Building stands
majestically
in the distance."*



Cream o' th' Stills



*A secluded nook at San Juan Capistrano, one of the old missions, about sixty miles southeast of Los Angeles.
Photographed by E. M. Witt.*

Fulton Wins Fourth Annual Tourney

Eighty-eight International Photographers Do
Battle for Golf Honors and Incidentally
Twenty-eight Attractive Prizes

By PHOLLO FOCUS

WELL! Here we are, everybody, broadcackling from the fourth annual golf contest of the International Photographers at St. Andrews. From the looks of things we are going to have a great day and as soon as the fog lifts I will be able to tell you more about the surrounding country. A good many cars are parked on the outside and I believe that a great many of them are paid for.

From the looks of some of them they have been paid for several times, so if the present owners do not own them that's their business. Hundreds of cars are out on Ventura Boulevard, a line as far as the eye can see, but they are on their way to points north and south.

I think in a short time the first foursome will be off. Yes. They're off. Four men aim at a flag and four balls go in four different directions. It's a gag, though, as no one wants

the other to know how straight he can hit it if he wants to.

There goes another four, and another. Others are lined up as soon as their turns come. A photographer is taking pictures of all groups to be used for identification in case they do not return. Another fellow has a graflex to shoot stills in action in case any of the brothers can't stand up. Thousands of people are cheering at the Ascot races and it looks as though there will be a real contest. We will tune in on the first hole.

Can't seem to get much news here as about the only thing that we can hear is "I am sure off my game today; haven't played in a year." So we will transfer to another mike situated on a high hill where we can see most of the course.

Well, this is better. What's that over there? Dirt and dust flying. A man is rough. No, he's in the rough; he's been trapped. He's out, no, he's



John Fulton, 1932 golf champion International Photographers

International Photographers' Tournament Prizes

John Fulton—1932 Champion

Low Net Prizes

Place	Winner	Prize	Donor
1	James Brown	Leica camera	DuPont Film
2	Frank Booth	Leica printer	DuPont Film
3	William Thomas	8-inch golf bag	Eddie Blackburn (Eastman)
4	Cecil Meyers	8-inch golf bag	Bud Courcier (Eastman)
5	Bob Pittack	Leather hand bag	Smith and Aller (DuPont)
6	Elmer Dyer	Min-Tex camera	Hollywood Camera
7	Hap Depew	7-inch golf bag	George Gibson (Eastman)
8	John Fulton	Eastman Kodak	Emery Huse (Eastman)
9	Warren Lynch	I A ring	Meyers Jewelry Company
10	Dan Fapp	Cocktail shaker	Roy Davidge
11	Karl Struss	Electric photometer	Bell and Howell
12	Ernest Laszlo	Large military set	Pete Shamray (DuPont)
13	Gordon Jennings	Brass humidior	Mit Campbell (Du Pont)
14	Roy Johnson	\$10 merchandise order	Crescent Brokerage
15	Len Smith	Glass cocktail shaker	Smith and Aller
16	Irving Ries	Black military set	Smith and Aller
17	Reggie Lanning	Vaculator coffee pot	Roy Klaffki
18	Al Siegler	Westclox electric clock	Mole-Richardson
19	William Clothier	Shirt tie clasp	Roos Brothers
20	Joe Brotherton	\$5 merchandise order	Hollywood Flower Gardens
21	Al Nicklin	\$5 savings account	Hollywood State Bank
22	Ernie Haller	1 dozen golf balls	Hollywood Army and Navy
23	Herb Kirkpatrick	Box of cigars	Curly Robinson (Universal)
24	Sherman Clark	Box golf balls	Ries Brothers
25	George Robinson	Four ties	Curly Robinson
26	Irving Glassberg	Four ties	Curly Robinson
27	Irmin Roberts	Two ties	Curly Robinson
28	Al Prince	Two ties	Curly Robinson

Film Men's Division

First Low Net—silver flask—Wesley Smith
Second Low Net—silver flask—George Gibson

Special Prizes

Nearest to pin on third hole—gold wrist watch—Cecil Meyers
Nearest to pin on thirteenth hole—gold wrist watch—William Thomas

in; no, he's out. Well, we will leave him there. On the left they are slicing and cutting. Boy, what a game! All for the glory of good old Eastman and DuPont. Hear that cheering.

Some one produced a bottle. Now it's gone. The bottle, not the cheering. They are coming into the thirteenth hole. Some are down and some are up. Then they are up and others are down. Some one got a birdie. It doesn't count. He got it with a rock. Let's go back to the clubhouse.

Well, here we are at the clubhouse. There are sixteen pans of potatoes, five pans of onions which will be made into salad if they can make it before they turn loose the sasparrilly. Plates of cold beef, pork and lamb. One large plate mixed so those that wish can take out the pork without embarrassment.

Something Wrong

Everyone complains of being thirsty. Maybe it's something they
(Continued to Page 26)

International Photographers Battle



LEONARD SMITH
GORDON JENNINGS
SIMEON ALLER
GEORGE GIBSON



AL PRINCE
KENNETH GREEN
REGGIE LANNING
ARTHUR LLOYD



OTTO DYAR
GEORGE BLAISDELL
DEV. JENNINGS
GEORGE ROBINSON



WILLIAM BRADFORD
WARREN LYNCH
JACK BREMER
ERNEST LASZLO



R. A. PIERCE
ED ESTABROOK
JOHN THOMPSON
BURNETT GUFFEY



JACK GREENHALGH
ROY JOHNSON
NORBERT BRODINE
ALLEN SIEGLER



ROBERT PITTACK
JACK MacKENZIE
ALLAN NICKLIN
DAN FAPP



BUD COURCIER
JAMES HIGGINS
ERNEST DEPEW
CECIL MYERS

in Fourth Annual Golf Tournament



JOSEPH BROTHERTON
MICKEY MARIGOLD
BERT ANDERSON
BERT LONGWORTH

PARK RIES
ROBERT CLINE
ROBERT DORAN
JACK FUQUA



HAL PORTER
FRED WESTERBERG
DR. G. FLOYD JACKMAN
EDWARD GARVIN

IRVING RIES
ENZO MARTINELLI
WILLIAM CLOTHIER
SHERMAN CLARK



VIRGIL MILLER
WILLIAM FOXALL
RAY RIES
GUY ROE

CHARLES MARSHALL
IRVING GLASSBERG
STANLEY HORSLEY
JAMES S. BROWN, JR.



HERBERT J. KIRKPATRICK
ROBERT NEWHARD
RAY FERNSTROM
IRA MORGAN

DONALD KEYES
JOHN HICKSON
FRANK REDMAN
ALLEN C. JONES



IRMIN ROBERTS
FRANK RIES
PAUL G. HILL
FRANK BOOTH

WESLEY SMITH
JACK MACKENZIE
EDWARD J. COHEN
JOHN W. BOYLE



EASTMAN
FILMS

BRULATOUR

WHAT'S WHAT!

Published Monthly by J. E. Brulatour, Inc., Distributors, East

Fox All Set on "Cavalcade"

WINFIELD SHEEHAN and his associate executives at Movietone City have written their official O.K. on the Script of "Cavalcade." Director Frank Lloyd reflects the happy enthusiasm which is registered by every man identified with the production. Locale is England; the story portraying the trials and tribulations of the British people during the past decade.

Some idea of the size of the production may be had in the knowledge that more than three thousand extras will be given employment. Briefly, "Cavalcade" is said to be the most ambitious undertaking in recent production history.

Joe Aiken will be in charge of sound.

Featured players, Diana Wynward, the English actress now appearing in the M.G.M. production, "Rasputin"; Clive Brook and Herbert Mundin, the English comedian.

One of the most elaborate sets ever seen in pictures is the London street which has been built at Movietone City.

"Cavalcade" offers one of the greatest photographic opportunities of recent years, and the assignment goes to that grand old (in point of service) man of the Fox camera crew, Ernie Palmer, who has selected as his associate another old-time Foxite, L. William O'Connell.

A splendid pair, this team, and we predict new and even broader triumphs than either has registered in a triumph-littered past. Arthur Arling drew the assignment as second, and from time to time numerous additional cameramen will be called in on the production.

The footage budget on negative is perfectly grand, and of course the choice in such an important production investment is Eastman Supersensitive Grayback Panchromatic Negative—

"Turn 'em over—" "They're rolling—" "Quiet, please" "CAMERA!"

Archie Stout, Ahoy!

"Rig in yer scuppers and get yer stern anchored to the set." Maybe not just exactly those words, but in effect that's what Trem Carr's message meant to Archie Stout, who was taking a "breather" on his boat when he suddenly was recalled to the studios to start shooting on the Rex Bell production, "The Man from Arizona". Harry Fraser is directing the action, and Russ Harlan, as usual, is assisting Stout in turning in important footage with Eastman Supersensitive Pan.

Boyle With Columbia

John Boyle is set for his next assignment at Columbia, where he has just finished "Sundown Trail" under the direction of George Seitz. Boyle's second on this picture was F. M. Browne with Jack Russell and Don Brigham as his assistants.

The Palmer Trophy

No use taking time and space to recite just how everyone feels about Jimmy Palmer in his untiring (and very successful) efforts to make the Golf Tournament of 659 a real event. Each year finds new converts to the grand old game. Each year Jimmy seems to work just a little harder



to get the last ounce of fun out of the party for everybody. He's too busy to play. But, regardless, here we put up a well-deserved trophy—A Million Dollar's worth of appreciation from the gang. Of course, Jimmy, you can't spot that trophy in your den, but you can carry it around in your mind and you can know—we're grateful.

M. G. M. Picking Up

Production has taken a new and encouraging cycle at the Culver City plant of M.G.M. A number of important features are scheduled to go into work between now and the first of the year.

Newest to start was the Jack Ford picture, "Flesh," with Arthur Edson at the camera.

Tony Gaudio is turning in final takes on "Fu Manchu". His second is Paul Vogel and his assistant Cecil Wright.

Hal Rosson is at the cameras on the Jean Harlow picture, "Red Dust," under the direction of Vic Fleming. Les White is the second and Harold Marzorati, assistant.

Dan Clark is still on location, cruising the coast of Northern California and the inland passages to Alaska, where he is photographing scenes for the forthcoming Howard Hawks production, "Whaling." Dan is assisted by Charles Straumer.

Tetzlaff Finishes

Teddy Tetzlaff (Columbia) has finished camera work on "Plain Clothes Man," the Irving Cummings (Columbia) production featuring Jack Holt. His second was Henry Freulich. Assistants were Jack Anderson and Al Keller. No assignment at this minute, but Teddy's next will be, as usual, with Columbia, where he's shooting at a long term record for cameramen.

August 3rd for Columbia

That's not the date nor the title of another Columbia feature. Joe August (Fox old-timer) is now on his three-in-a-row at the Gower street studio, where he is photographing "No More Orchids," which Walter Lang is directing with Carole Lombard as star. Andre Barlatier, Mike Walsh and George Kelley complete the camera staff on this one.

Arkayo Continues Active

The Radio lot continues to hum with the let-down not yet in sight.

Eddie Linden is in New York to capture Broadway on Eastman Supersensitive Pan for the background shots of "Kong," which is the big novelty promise of the season from this studio.

Al Gilks has finished photography on "Secrets of The French Police," Eddie Sutherland, director; Harry Wild, second cameraman, and Harold Wellman, assistant.

Director John Robertson's "Little Orphan Annie" has also turned in the final take from the camera of Jack McKenzie, who was assisted by Frank Redman and Cecil Cooney.

Henry Gerrard is photographing "Penguin Pool Murder" with Russ Betty as his second and Willard Barth assistant. George Archambaud, directing; Mae Clark, Bob Armstrong, Edna May Oliver and Jimmy Gleason heading the cast.

Eddie Cronjager is in charge of the photography on "Man and Wife," direction of J. Walter Rubin. Bob DeGrasse is second, George Diskant, assistant. In the cast are Irene Dunne, Eric Linden and Charles Bickford.

"Men of America" is being photographed by Roy Hunt, with Joe Biroc at second and Jimmy Daly as assistant. Ralph Ince is directing a cast headed by Bill Boyd, Chick Sale, Dorothy Wilson and others.

Charlie Rosher is starting the re-takes on the Constance Bennett feature, "Rock-a-Bye," which George Kukor will direct.

At Universal

George Robinson is shooting "Naganna," one of those African Yarns with boo-koo effects photographically. Dick Fryer is second and Paul Hill, assistant. Cast, Tira Birell, Melvyn Douglas, Onslow Stevens.

Johnny Stumar is off to location in Sonora to launch the newest Universal production, "Laughter in Hell." King Grey is on second. Bill Dodds and John Martin, assistants.

Warren Doane on another short, directed by George Stevens, with Len Powers, cameraman.

Blessed Event at Van Trees Ranch

Day and date with the opening of the Warner Brothers smash picture, "Blessed Event," Jimmy Van Trees of the Warner-First National Cameramen complimented his studio by announcing a Blessed Event which occurred at Jim's Ranch in the mountains along the Sespe.

Jim came down from the hills long enough to pass the cigars around to his associates and pals, and he was just so darn happy there was nothing for us to do but get happy with him. He invited all of us to come up and see the little newcomer—and we arrived at the ranch just behind Fred Gage and Pete Steel, who had thoughtfully carried a neat little gift in the form of a snappy blue and pink perambulator—

We donated a sack of oats—Jim calls the colt "Static".

M. G. M. R



Engineered and built by Metro is a versatile mechanical assistant practically all angles can be shot at any time be raised from a of 7 feet. This eliminates the use high and low tripods, and certain much time and, therefore, money behind his camera, lights, mike on the turn-table. In every operation under all conditions. It is equipped.

The rotambulator has been used Marsh and Arthur Edson, both its efficiency, ease and simplicity



R BULLETIN

EASTMAN
FILMS

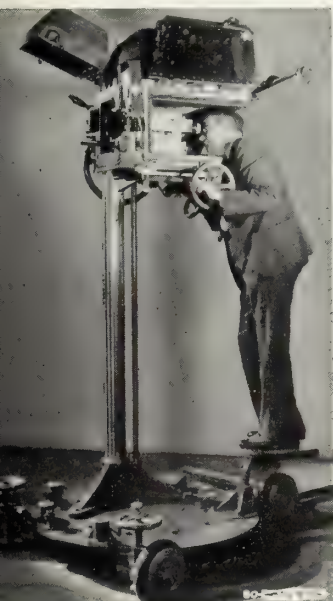
Films, in Cooperation with The International Photographer

WHO'S WHO!

Rotambulator



Warner-Mayer Studios, the "Rotambulator" cameraman. The outstanding features of this device: the camera, in addition, is 15 inches from the floor to a height of 10 feet. The equipment, such as "high hats", "high heels", and "high tops", types of equipment, thereby saving the cameraman is at all times directly in line with the subject. This is accomplished by the use of a special apparatus is silent at all times and has pneumatic tires. The production at M. G. M. by Oliver Morosini are enthusiastic in their praise of the device, and its precision performance.



Burbank Buzzing

Since resumption of production early in August at the Warner Brothers-First National Studios the schedule has been maintained at top speed with an average of five pictures in production most of the time.

Early releases from this producer have been unusually successful. In this list are "Blessed Event," "Tiger Shark," "Dr. X" and "Life Begins." The box office performance of this group gives the Burbank boys something to shoot at on their futures.

Under the direction of William Dieterle, Bob Kurrle is photographing "Lawyer Man." William Powell and Joan Blondell are the featured players. Kurrle is seconded by Al Green and assisted by John Shepley. Barney McGill is in charge of the cameras on "Employees' Entrance," under the direction of Roy Del Ruth, with Warren William and Loretta Young topping the cast. Kenneth Green is second cameraman and William Whitley assistant.

So great has been the box office success of the Technicolor feature, "Dr. X," another has been launched in production at the Burbank plant. This also is under the direction of Michael Curtiz and is tagged "Wax Museum." Ray Rennahan, who turned in such a commendable job on "Dr. X," is in charge of the color photography on "Museum."

Sol Polito is starting production on an all-star musical picture, "Forty-Second Street," under the direction of Lloyd Bacon. Sol continues with his old staff, Mike Joyce at second and Speed Mitchell as assistant.

Sid Hickox has the assignment for the Ruth Chatterton picture, "Common Ground," which is directed by William Wellman. Sid's second is Tom Branigan and his assistant Wesley Anderson.

Walker on Air Epic

Joe Walker will photograph the Al Rogell air epic at Columbia, which goes into production immediately. Joe has just finished direction of the photography on "Virtue," the Eddie Buzzell (Columbia) production.

"Talkin' to Myself"

That Golf Tournament of 659—old man weather dropped in step with the boys until the last putt went down—then—Ah then—pulent hot.

But it was a swell tournament. If I'd filled on my bob-tail flush and IF somebody hadn't filled on his queens—

"Big Moose" Len Smith drinking—iced tea and eating lady fingers—

Roy Klaffki, Paul Perry, Charley Glouner and Your Truly posting the scores.

The sparkling wisecracks of Howard Hurd Jr., as the boys drove (?) off the first tee.

Jimmy Palmer outdoing himself on the hospitality.

Everybody thirsty—for a few minutes.

It was a swell party. Awarding the prizes. Encore.

Karl Freund Directing Feature

It's happened again. A cameraman moves up. Universal has had its official eye on Karl Freund for a long time. More than one picture has gone out from this studio carrying vital scenes directed by the artistic photographer. A scene here—another there—and—what the so and so!

Might as well have him do an entire picture. So Karl drew the assignment for the direction of "IM-HO-TEP" (and that's nothing like "Little Bo Peep"). Karl has selected Charlie Stumar to take the photographic responsibility. It's an artistic opportunity for both boys. Watch it.

Bouquets for Brodine

Norbert Brodine's most recent photographic effort for Fox brought the critics raves when the Raoul Walsh production "Wild Girl" was recently previewed. One critic (Wilkerson-Hollywood Reporter) said:

"The Sequoia settings of the story are overwhelming in their magnificence. At times the shots are so breath-taking they threaten to dwarf the merely human drama that is being played in their eternal shadows."

Eternal shadows is right—any cameraman who's ever shot in our big redwoods can appreciate the import of this achievement. Brodine, immediately upon completing "Wild Girl" at Fox, was signed by Sam Bischoff to do the K.B.S. special feature which will be directed by Victor Schertzinger.

Brodine is a generous soul—he gives much of the credit to Eastman Supersensitive Panchromatic Negative, and says it cuts into the deep shadows unbelievably.

Movietone City

The Fox program continues to hold the lead for number of units in actual production.

Sid Wagner is photographing "Cross Pull," seconded by William Dietz, and assisted by Harry Webb and Frank MacDonald.

Charlie Clarke is responsible for the photography on "Jubilo," the new Will Rogers production. Clarke is seconded by Don Anderson.

George Barnes is turning in his usual splendid photography on "Sherlock Holmes," with the assistance of Herbert Van Dyke and Stanley Little.

The Clara Bow picture, "Call Me Savage," under the direction of Jack Dillon, got away to a good start, and Lee Garmes, who was in charge of the photography, has brought a new and astonishingly beautiful Bow to the screen.

Jackman's Deep Secret

Fred Jackman (Warner-First National), master technician and camera wizard, has designed and patented a special underwater camera which has proved out in recent use at Catalina, where Jackman has been working on subsea scenes for a Warner feature.

Associated with Jackman in this special work on the sub stuff is Hans Koenekamp and Billy Williams. Working on the Burbank plant in Jackman's department are Byron Haskins and Rex Wlmpy.

Paramount

There never has been any doubt in our minds about the photographic possibilities with Eastman supersensitive panchromatic negative. Our own good opinions are boosted a few points as a result of the delightful results achieved by Karl Struss using this negative in his photography on the C. B. De Mille Paramount special, "Sign of the Cross."

George Folsey has finished "The Big Broadcast," and will be assigned a new Paramount picture very shortly.

Vic Milner is also up on the list for early assignment of a new production.

Dyer Down to Earth

Down from the clouds comes Elmer Dyer (who shoots all that thrilling aerial stuff) and drops into San Francisco Bay to shoot some exciting speedboat footage for the Ross Lederman (Columbia) production, "Obey The Law," (with Buster Collyer and Joan Marsh). Benny Kline is directing the photography of this production and has the assistance of Vic Scheurich, Fred Dawson and Marcel Grand.

Lipstein Returns

Harold Lipstein, who was responsible for the fine camera work in the photo-image (projection background) department at Metro-Goldwyn-Mayer, has returned to the studio after spending several weeks on location in Montana, where he photographed atmospheric shots for "Wheat," forthcoming M.G.M. special.

Emergency Service

Six days a week schedule is now in full effect at the local Brulatur Warehouse. Hours 8 to 5:30 daily except Sunday. In cases of emergency delivery will be made at the warehouse at any hour of the night or on Sunday and holidays.

This can be arranged by communicating with any of the Brulatur Service men at their homes. It's our job to serve you when you need service.

Harry Pratt, Hillside 6981.

George Gibson, Oxford 6611.

Ed Blackburn, West Los Angeles 31498.

Bud Courcier, Morningside 11050.

Lou Nestel, DUnkirk 6982.



Left to right, Charles Lang, Karl Struss, John Fulton, 1932 champion; Harry Perry, Elmer Dyer, Joe Novak, Bill Heckler, E. L. White, Clarence Graves

Fulton Wins Tourney

(Continued from Page 21)

ate. Here they come. The first four in. There they go. All those that didn't play.

It looks as though there was something wrong in the dining room. Let's go and see. Well, here we are—Yes, thank you—well, here we are in the dining room. Every one anxious to see what the scores are. Some of the boys have had three or four already. Over to one side. Yes, don't care if I do—over to one side is a lovely fireplace. The furnishings—sure I'll have another—the furnishing are all around the room. Yes. Put it down here—the furnishings are all furn, the club is very nice—Here's how—the furnishings are in the club, the club is furns, hooray!

New Polish Sound Film Studio

The first serious attempt to equip and operate an authentic type of sound-recording studio in Poland is nearing completion, reports Gilbert Redfern, assistant trade commissioner at Warsaw.

Japanese Company Arranges For Distribution of Tobis

IT is reported by American Trade Commissioner George R. Canty at Berlin that the Tobis Industrie-gesellschaft m.b.H (Tiges) has just concluded an agreement with the Japanese Film Import Company, Towa Shoji G. K., Tokio, under the terms of which the Japanese company undertakes the obligation to cover its German film requirements solely through the Tiges.

The latter will keep the Towa Shoji G. K. advised of all films released on the German market and then negotiate on account of the Towa Shoji deals with those producers whose pictures appear to be suitable for Japanese release.

It is expected only a limited number of films produced annually will appeal to the Japanese public, so a careful choice will have to be made among the available product.

The Towa Shoji G. K. also undertakes to sponsor the sale of Tobis-Klangfilm apparatus.



Here is R. S. Crandall, photographer of the finely executed foursome reproductions on other pages. Photographed by Lindsay M. Thomson



Some of the International Photographers' golf contenders who

Entries with Handicaps and Results of 1932 Golf Tournament

	Average	Actual	Handicap	Net Score		Average	Actual	Handicap	Net Score
Virgil Miller	87	88	15	72½	Simeon Aller (Film)	115	109	36	76
William Foxall	83	87	12	73	Gordon Jennings	80	80	10	70
Ray Ries	90	94	17	75	George Gibson (Film)	105	98	28	71
Guy Roe	94	92	20	73	Len Smith	83	82	12	70½
Kyme Meade	105	98	28	73½	Joe Brotherton	115	98	36	70½
Loyal Griggs	105	97	28	73	Bert Anderson	115	113	36	78
Al Williams	105	95	28	72	Micky Marigold	115	141	36	87
S. C. Manatt	92	90	19	72	Bert Longworth	110	102	33	73
Ernest Laszlo	88	82	15	70	John Hickson	93	115	19	83
Jack Breamer	88	87	15	72½	Allen C. Jones	92	91	19	72½
Warren Lynch	88	81	15	69½	Frank Redman	90	99	17	77½
William Bradford	94	102	20	78	Don Keyes	89	89	16	73
Harold Porter	115	158	36	100½	John Fulton	77	76	7	69½
Fred Westerberg	115	113	36	78	Karl Struss	86	81	14	69½
Eddie Garvin	115	144	36	93½	Harry Perry	95	93	21	73
Dr. Floyd Jackman	115	113	36	78	Charles Lang	95	96	21	74½
D. Jennings	100	95	25	72½	Ernest Depew	85	80	13	69½
George Blaisdell	90	88	17	72	Bud Courcier (Film)	85	86	13	72½
Otto Dyar	105	101	28	75	James Higgins	97	104	22	78½
George Robinson	95	90	21	71½	Cecil Meyers	80	77	10	68½
Clarence Graves	115	141	36	92	Bob Cline	115	124	36	82½
Edward White	115	116	36	79½	Bob Doran	115	113	36	78
Al Prince	98	91	23	71½	Jack Fuqua	115	120	36	81½
Kenneth Green	94	94	20	74	Park Ries	115	126	36	84½
Art Lloyd	100	103	25	76½	Frank Booth	90	80	17	68
Reg Lanning	86	83	14	70½	Paul Hill	115	111	36	77
William Clothier	108	95	31	70½	Frank Ries	115	115	36	79
Enzo Martinelli	110	106	33	75	Irmin Roberts	100	93	25	71½
Irving Ries	100	91	25	70½	Al Siegler	86	83	14	70½
Sherman Clark	90	87	17	71½	Roy Johnson	84	80	12	70
Dan Fapp	95	86	21	69½	Norbert Brodin	100	94	25	72
Bob Pittack	90	82	17	69	Jack Greenhalgh	100	110	25	80
Al Nicklin	83	82	12	70½	William Thomas	98	84	23	68
John Boyle	115	113	36	78	James Daly	105	100	28	74½
Eddie Cohn	115	101	36	72	Kenneth Peach	90	88	17	72
Jack Mackenzie	100	101	25	75½	A. J. Elliot	115	123	36	83
Wesley Smith (Film)	82	80	11	70	Ira Morgan	92	92	19	73
R. A. Pierce	104	100	28	74	H. J. Kirkpatrick	100	92	25	71
George Guffey	115	109	36	76	Ray Fernstrom	115	156	36	109½
John Thompson	115	104	36	73½	Bob Newhard	115	144	36	93½
Ed Estabrook	115	106	36	74½	Bill Heckler	105	109	28	79
Irving Glassberg	100	93	25	71½	Joe Novak	106	98	29	73
James S. Brown, Jr.	100	83	25	66½	Elmer Dyer	108	94	32	69
Charles Marshall	108	101	31	73½	Ernest Haller	94	88	20	71
Stanley Horsley	92	98	19	74	Paul Cable	100	104	25	77
					Al Greene	95	94	21	73½



could be induced to come outside and face the candid camera

WARNING!

If you expect to occupy
a reserved seat
at the

INTERNATIONAL
PHOTOGRAPHERS'
EXPOSITION AND
BALL

Saturday Night
October 29
at the Ambassador
Make your reservation

Right Now

Phone HE 1128 or GR 7604

NIGHT OF NIGHTS—THEY'LL ALL BE THERE
STARS, DIRECTORS, WRITERS,
CAMERAMEN



Cream o' th' Stills



Bert Longworth shows us a Paramount set, an "exterior interior," presumably, with the lights above and the coils below.



Cream o' th' Stills



Those who saw Richard Dix in that prison camp story of "Hell's Highway" will recognize the distinctive bullseyes on the backs of prisoners. The picture was taken on location north of Hollywood by Fred Hendrickson.



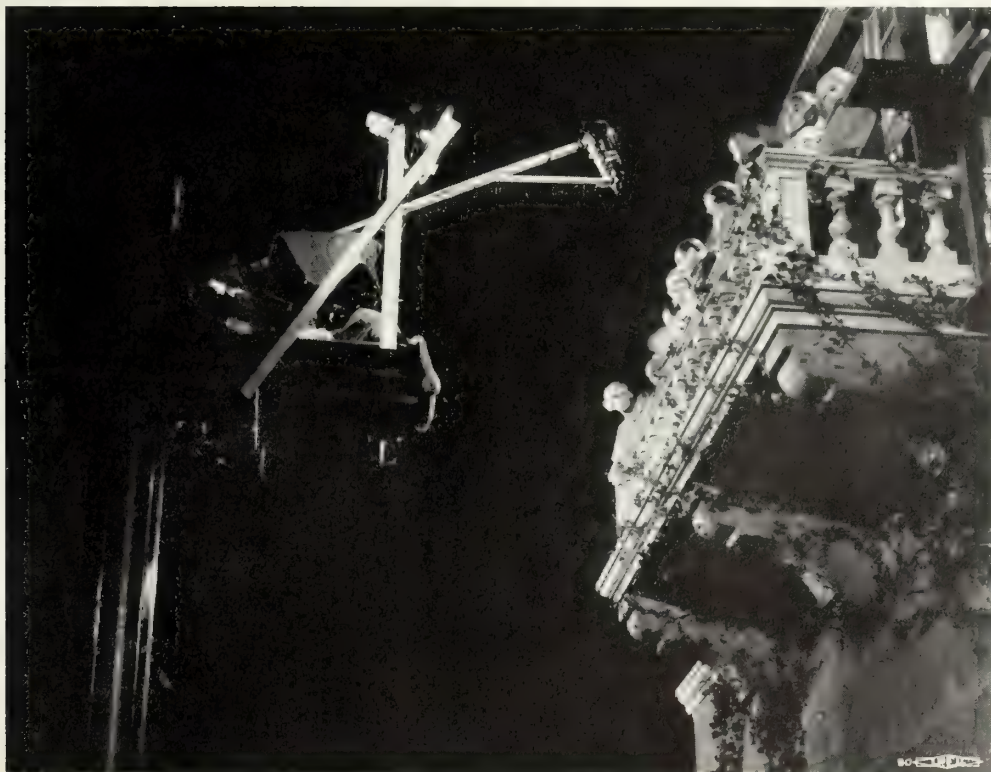
Clifton L. Kling takes us into Utah and shows us "Lee's Ferry," with its primitive method of transportation, with the troupe on both sides of the stream.



Cream o' th' Stills



*Out in the Pacific
Frank Lloyd in
directing Fox's
"Burnt Offering"
suggests to the
skipper what he'd
like to have done
with the boat—
what the crew
calls "giving
orders to the
Cap'n." Ray
Nolan photographed
the scene.*



*Cameraman Daniels
at M. G. M.
secures an odd
shot and
Art Marion in
recording the
situation in a
still picture
runs into another
odd one.*



Cream o' th' Stills



Robert Miller, photographer attached to the steamship President Hoover, brings in this fine picture of the Capitol at Havana, Cuba—brings it in of a Monday on his return from New York and on Wednesday sets sail for his second journey to the Orient this year.



Here is the answer, or here are the answers, to the query about taking along a still camera mentioned in the heading below. Those two pictures are enlargements from the motion picture 35 mm. film brought back from Lake Hamilton in the High Sierras by Walter Bell for the making of a non-commercial single reel subject. The photographer says he was forced to overcorrect the sky on account of the whiteness of these peaks as yet unnamed. These peaks, by the way, reach an elevation of about 10,500 feet and the camera was set up at an altitude of about 3000 feet below them. They were photographed on Dupont pan stock with approximately a K.2 filter. On the subject at the left, as the photographer recalls, a 40 mm. lens was used, and on the right a 2-inch. The camera was a Bell & Howell standard. The locality is looking north from Lake Hamilton. Geographically the picture at the left will be found on the right of its companion picture.

When Lab Chiefs Climb Sierras Do They Take Still Camera? Nay, Nay

WHEN two oldtime motion picture men, one of them a laboratory owner for many years and the other a long-time cameraman but now a distributing executive, wander into the high Sierras recreation bent and without a still camera, that would seem to be news.

To be sure William Horsley, head of Horsley Film Enterprises, and Walter Bell, head of that concern's big 16 mm. department, did carry a regulation Bell and Howell camera and an Eyemo and 1,200 feet of unexposed negative. It was not until an International Photographer man after looking at a thousand-foot reel containing many striking shots of the Lake Hamilton district had asked to see the stills that had been exposed that thought was given to that department of picturemaking. It then was admitted although the company's store contained all kinds of cameras not one of the still variety had been taken along.

One Man Picture

It really was a one-man picture that recorded some of the movements of these men on their five-day vacation. Walter Bell photographed it, cut and edited it and wrote the titles. And as to the latter work it may be said in content and spirit they reflect the dignity and the impressiveness of the majestic backgrounds recorded on the film. The picture will be kept as it was intended it should be, a purely non-commercial production.

A copy will be sent to Colonel John B. White, superintendent of Sequoia

National Park and General Grant National Park, and possibly two others interested in park matters on a national scale. Cooperation was given the vacationists by the park authorities.

There are a number of shots taken on the new High Sierra trail now being completed and destined to connect the Giant Forest with Mount Whitney. This in turn will be hooked up with the trail being constructed from Death Valley to Mount Whitney.

Packed Twenty Miles

Above Lake Hamilton the trail has been blasted from the hills of granite at an altitude of approximately 9,000 feet. Across one chasm a suspension bridge is materially to shorten the path. At present only a cable has been stretched. The film shows William Horsley sitting on a slender platform moving across the gorge, the bottom of which is hundreds of feet below. With his feet dangling in thin air the lab man displays the non-chalance of an air stunt man sitting on a plane's wing.

Every bit of cable and steel that will enter into the construction of the bridge will have to be packed in on mules from Giant Forest, twenty miles away. Some of these mule trains we see winding around the one-mule trail—for the path really is narrow.

The mountains around Lake Hamilton tower ten thousand feet above sea level. On some of these spires the precipices drop a thousand feet sheer. Across the lake we see the banks of snow lingering from the drifts of the

preceding winter. The air is so clear that a telephoto view of Niri Rock, twenty miles away, makes that peak seem less than a quarter of the actual distance.

The promise has been made by Walter Bell that before the International Photographer goes to press enlargements of a few shots will be made from the motion picture film so that the magazine's readers may see for themselves the marvelous character of the country through which a trail is being blazed in order that its primitive glories may be placed within the reach of lovers of the greater outdoors.

Engineers Society Choose Officers for Coming Year

BALLOTS have been sent out to all members of the Society of Motion Picture Engineers for their votes on all officers of the society for the coming year. The name of Dr. A. N. Goldsmith is the only one listed for president. W. C. Kunzmann and A. C. Hardy are nominees for vice president, J. H. Kurlander for secretary, and H. T. Cowling and M. W. Palmer for treasurer. Nominees for governors are W. C. Hubbard, R. E. Farnham, M. C. Batsel and H. Griffin.

There will be no fall convention this year. In place there will be held a meeting October 5, at the Electrical Institute, Grand Central Palace, New York.

During July there were released in France 9 French dialogue films, 1 Franco-Czech film (French dialogue), 3 German films dubbed in French, 2 German films, 1 English film dubbed in French, 1 American film dubbed in French, and 1 American film.

THE DOPE SHEET

By RAY FERNSTROM

AS gathered in Hollywood for all interested, but especially for my gang of the newsreels. This is your sheet, boys. Come on in with your ideas, suggestions, trouble questions and cusses. We'll attend to them all. If you have any wisecracks send them in, too. Let's keep together through this happy medium. Write your friends at this address. In other words, you who never write any one even one letter write it here so that all your old buddies can get the dirt on what you are up to and where.

As for my part I'll get you any and all dope on what's new in this burg and industry, as we newsmen can use it, and in easily understood terms. I'm digging up a lot of dope on the new negative stock brought out by both Eastman and DuPont and shall give them a few newsreel tests.

If you get this dope and don't like the way it's done write in and tell us a better way, and we'll work together to make the International Photographer even more a worthwhile reference. Any charts, cards, scales, etc., that you can possibly make use of we'll print in a size type easily read on the job and that will fit your cardcases.

Our first will be a chart of filters, and no wisecracks either. There has been a long list of them produced, but I feel you all agree with me that they can be confusing when we get on a job and try to decide on a filter for a particular news subject. Many's the argument I've been in or heard while on a mutually covered story when fellows from all the reels get together.

Thanks to the help of some of the best authorities here in Hollywood I've got a good easy layout of dope for you as regards these filters and their use on the old and new panchromatics and grayback stock. Let me say right here and now that if you news boys are not using gray backed pan regardless of whose stock you are missing the newsreel's best bet. More about this later with proof.

Here's your first chart, and you can follow it with confidence. Use it with Eastman Super-Panchromatic or DuPont Special Pan, preferably graybacked. Do not use this chart for DuPont's new Superpan.

This information has been reckoned for a 170-degree shutter. If you must have the dope on other shutter openings here it is, but don't worry about it, you'll get your picture. On a 230 degree Akeley shutter stop down a half stop from this chart's reckoned position. Half a stop less opening for a 230 degree shutter. On a Debie open half a stop. That covers it, I hope. Any more might confuse, but write in if there are any questions.

Use these and forget all the other filters.

Judge your exposure without filter.

Then allow for respective filter used as follows:

Aero 2—For all-around shots, open up 1½ stops.

23 A—For all air shots, clouds, contrasts, open up 2 full stops.

G15—Same as 23A on exposure. Use for little more contrast than Aero 2.

5N5—For scenes on water. Use on snow stuff or wherever extremes in lighting occur. Open up 3 stops.

72—For night effects in daylight. Use wide open.

As soon as you have shot something using this dope drop us a line and let us know what the story was so we can watch your reel when it comes to one of the local exchanges. Do this on all your pet stories so we'll know who shot them and give credit where it is due or help you if you want it.

These studio men and other experts out here are a swell bunch and full of information which they are always glad to hand out, but you've got to ask them.

And you soundmen, you use this column, too. It is not confined to newsreel and other cameramen, but soundmen as well. Get busy and write in. From all I know of you, you can write if you will, and you have a lot of dope that others can use. Give it to them. Let's all co-operate.

I'm no sound man, but if there's any information you fellows want we can get it here in town. Hollywood is full of good technicians, studio, research and newsreel, and they are glad to help.

That goes for contact men on newsreels, too, Tommy. Write in and help us keep these pages crammed with good news and usable dope on all working and playing jobs, whether it's newsreel, travelogue, sport reel or whataveyegot.

Address, The Dope Sheet, International Photographer, 1605 North Ca-huenga Avenue, Hollywood.

Gray-Backed Super-Sensitive Panchromatic

Here is a stock which, although not so exclusively intended, was made for newsreels. It is good for all purposes—in good light, for it renders



And here is that shrinking violet of newsreelmen—or maybe just one of them—Ray Fernstrom, who showed up at the golf course with a hot-stuff golfing layout topped by a flaming red sweater or lumberjack or something. Some one must have loaned him the club pictured, for he made the eighteen holes with a putter. Which on account of constant contact with the clubhead was pretty tough on such golfballs as had a chance long to remain with him. But as for looming up on the course a thousand yards were but as a hundred under ordinary circumstances

results closely like nature; faces appear lighter, shadows don't go black, and you can shoot smack into the sun without halation.

On interiors you need less light, and for the first time your results can beat even the studios, for all of them are not yet wise to its benefits on exteriors.

Regardless of what you have heard, graybacking is on exactly the same stock as the super without gray back. That gray backing stops halation primarily, but it also evens up your exposure.

There is so much latitude you can go all haywire on your exposure and still get a picture. For snow stuff or on water stories you get all the detail anyone could ever dream of. Here is a film with latitude.

Ned Van Buren, one of this town's experts, was telling me the other day that he shot a test and used every stop on a 2 inch lens from almost closed up to wide open, and every inch of it was usable. Beat that if you can. That was on Eastman stock, but, Du Pont or Eastman, they are both good.

I heard the other day the Academy of Motion Picture Arts and Sciences is going to award prizes this year for the best photography, etc., in the newsreels. Well, here's the stock to use if you want to get in on this.

Use the filters we mentioned earlier

and go after stuff like that. There is little recognition of newsreel men. It is about time some one gave us a

break. Maybe, if this column goes well, I can arrange some kind of competition here on this paper.

What's Doing Among Newsreelmen As Told by the Reporting Swede

WHILE attending to a little telephone business recently, I ran across a keen wrinkle for soundmen. I noticed a cord running to the inkwells on all the office desks. On inquiring, nosylike, what for, I found each inkstand and penholder contained a microphone.

That ought to be a great gag on newsreel stories where people sit at desks and address the multitude. I have seen the old standing telephone with recording mikes concealed in the mouthpiece, but this was the best yet.

For you people who shoot stills for personal or other reasons while traveling around Zeiss has a new baby that's a darling. It is called the Contax, and it's just that kind of a pocket camera, yielding contact prints that really give you a lookable picture. You don't need to enlarge to show or reproduce prints off this one.

The film size is 72 mm. There are 36 pictures on each roll that sells for 75 cents. All the emulsions you use in the moving picture cameras will be available, so that one can shoot tests with filters if news men ever get such a chance.

Anyway, with such little cameras as this new one as well as others you ought to remember the magazine with some of those prints you have or make of the gang in action or repose.

As soon as a chance comes to test out this new box I'll give you further dope.

Are there any particular tests you cameramen would like to see incorporated in a reel we are planning to shoot and ship around to you? Let us know immediately. We can find practically every working condition here or nearby—desert, air, haze, snow, water, or whatever your heart's desire, so the test reel should be of real value to everybody concerned. If you have some pet theory which you would like to show the boss on film here's your chance.

Seebeck Recovering

Lil' ol' Jimmie Seebeck is recovering rapidly from his recent illness. Glad to know it. Jimmie is one of those who sit close to a guy's heart and thoughts. One of the best, and which always seem to get the worst slams with their health.

Joe Hubbell, boss of Fox Movietones, here in Los Angeles, the same outfit Jimmie shoots for in San Francisco, is pulling through after a tough session at the dentist's.

Al Brick and Ossie Darling are eating fish exclusively this month. I'll have to find out why. Maybe it's something that drinks best with fish.

Ben Jackson, also of Fox, has gone north with Australia Eric Mayell to handle his sounds, while Warren (got

it straight this time, Mac) MacGrath stays in Los for a spell with Binoculars Len Poole. What a time Mac had at that Congress of Rough Riders at the stadium!

He went out to the truck for another mike or something and couldn't get back in. Seems that the boys guarding the sacred portals of the stadium still think the Olympics are being held there and that newsmen still are dirt. One of these days these people who snub their noses at the newsreelmen and make their jobs even harder by not co-operating on such occasions are going to pull off some such stunt and find that all the news people have laid off.

Make Something of Nothing

Birds of this feather don't seem to get the drift that their shows are not always news. They think we have to cover them. Yes, on Olympics, but not every show they stage. Nearly always the boys work plenty trying to build up a usable picture out of stuff that certainly isn't worth it. That's how conscientious most newsreelmen are. Giving every one a break and getting a close-up of some swelled head in return.

Let's hope our visitor MacGrath from up north will not see any more such hindrance while doing his best here. Under it all the folks here, even gatemens, have a good heart. Maybe a word will show them the error of their ways.

Sam Greenwald, that ace of trick angle inventors, had a pippin gag on the rodeo the other day. He and Joe Johnson, Los Angeles boss of Paramount News, together with Irby Koverman, their third cameraman of the local staff, had built a four-wheeled bucking steer. The gag was to get a cowpuncher's eyview of the surrounding acres as the ungente brute proceeded to bust the rider's seat.

With Marshall MacCarroll at the throttle, Bob Sawyer at the tiller, Joe aiding in the shoving and Sam at camera and cow head the thing tore loose out of the corral, going high, wide, and handsome. Irby behind an Akeley was the goat. He acted and professionally well the part of the cameraman who stuck to his post cranking in the direct path of the on-rushing leviathan. It should make a darn good cut-in.

Freeman Meets Real Thing

Mervyn Freeman, Universal Newsreel, almost got a hideful of bum steer when the real animals were turned loose carrying their clinging cowboys. It was close, but Merv managed to dodge in time. Perhaps that Japanese flag tied to his Akeley handle held a spell that saved his out-

fit—for there it stood unscathed after the dust had cleared.

It's a lucky thing Roy Klüber had his hammer with him on the rodeo or he would never have got that finder off his slow motion.

The world's record for elevation on a tripod should hereby go to Frank Blackwell. On a story the other day he had the camera so high it was no job to shoot over the wire fence. The only sad point is that along came some one and cut the fence to help the boys' view, so that Frank and Jimmie had to let it down again. Poor Jimmie (Irish Yimmy Duffy) was suffering from boils so badly, he nearly had to stand on his head to turn the knobs of his amplifier.

Come on, New York. Let's hear some news from you.

Had a long letter from Allyn Alexander of Fox Movietone News the other day, and what a time he is having in China! The big lug had lost my address during the war over there, so he hadn't written for months. Now he writes and burns me up with how cheap refreshments are over there, and me with a tongue hanging out.

He wants to know how those Swedish shorts made out that Johnny Boyle and I produced last summer. Well, Al, they are just now beginning to make out. They are running up and down through some theaters here in the West and we think they'll soon bring in the gravy.

Al is busy over in China making a lot of that news stuff and what Fox calls "Magic Carpet of Movietone." That's great stuff, too, that Carpet. We don't know how well off we are, after all, until we see how some other people live. While you are covering all that part of the world why don't you write a story for International Photographer?

Drop Al a Line

Congrats on your good work so far out there. We have seen some of it here, and it's swell. Nobody can talk depression with me now that the worst is over. We may get beer back, too, soon. Probably we can hoist a few together when you come back.

I'm glad to hear from Al that Chick Peden is doing well with his book in New York. Chick promised me a copy, but I suppose I'll have to wait until you send one from China.

As for you others reading this, why not drop Al a line at American Club, Shanghai, China?

As I sit here pounding this type-writer I borrowed from Sam Greenwald, I'm thinking of all you guys, wherever the gang may be. It must have been Al's letter. One gets so few words from the gang far away. I suppose there is a bunch of you at the air races in Cleveland. Thanks to Old or Lil' Ole Red Felbinger we'll soon read about that on his pages of this old book. How about you birds in New York, and you, Geiskop, you old cat-tosser-on-the-plate? How are you faring in Paris? And you, too, Dave Sussman over there?

Way down in Southern Africa somewhere there is Jack Lieb, shooting away on some news stuff, if there ever is any in Africa. I guess it's some

(Continued on Page 44)

Optical Glass in Use for Centuries

Spectacles Date from Armati's Invention in 1255,
Telescope from Digge's Discovery in 1571
and Microscope from 1590

By EARL THEISEN

TO the average person a lens is a piece of glass, but to a cameraman it is a means of expression, a medium he uses to paint a picture upon a silver screen. Where an artist knows and uses various brushes and paint in creating a desired effect a cameraman uses a lens for a brush and light instead of paint, creating a picture in this manner.

To him a lens is not just a piece of glass but an entity with a soul, each having a distinctive character, each taking the light rays from a motion picture set and bending the light in a different manner, giving a result entirely its own.

The ancients knew something of bending light away from objects, making them appear larger by this magnification of relative spaces or of focusing light to a point, setting materials on fire by a concentration of light. They used mirrors to do this long before glass was invented in a transparent form.

Concave focusing mirrors of bronze covered with silver foil were in use in Greece for this purpose as early as 640 B. C.

Plutarch (49-120 A. D.) records that the Roman Sacred Fires were lit with these mirrors. The first lens using glass optically was mentioned by Pliny, who said in his writings that glass globes filled with water were used for making fires.

First Glass

Briefly, in order to get the perspective of time in the evolution of glass and lenses, we'll look in on the first of the art. The earliest glass known is a bead found in an Egyptian tomb of 5,400 years before Christ.

This early glass is in the form of a vitreous glass paste that was molded in clay. It was bluish gray in color and opaque quite similar to glazed clay. The ancients used it en-

tirely for ornaments and it was more valuable than gold to them.

Little did these glass artisans realize they were working on a medium that was the ancestral forerunner of our photographic objective through which all motion pictures pass.

Glass Used Optically

Glass was invented in a transparent form about 100 B. C. at Sidon by the Phenecians, and the art of blowing it was perfected by the Romans after the time of Christ.

Following Salvino degli Armati's invention of spectacles in 1255 optical glass found its chief use for many centuries. It was not until Leonard Digges discovered the telescope in 1571 that glassmaking received an added impetus, which discovery attracted Galileo's attention and caused him to make a telescope that is still in use today in principle.

During this time many workers were perfecting methods of grinding and molding lenses. It is of interest to note in passing that the first paper read before the famous Royal Society was on a method of lens grinding in 1664. Another great advance in the lens art was the invention of the microscope.

Photographic Lens

The first mention or use of a microscope was made by Hans Lapprey and Janssen working together in Holland in 1590, although Leeuwenhoek was the first to take advantage of the principle of the microscope.

He deserves considerable credit for his discovery of microbes which he charmingly called "Little Beesties." It seems that everything coming into his hands was placed under one of his many microscopes and studied.

Barbaro in 1568 was the first to use a lens on a camera obscura. This of course is the granddaddy of the

camera, although this was long before photographic chemistry was known. The first man to make a lens to be used in photography was Wollaston, who made the Meniscus lens in 1812.

This lens was of a single piece of glass, consequently it had no chromatic correction, since different colors are refracted differently with any individual glass. It is necessary to use more than one glass to get correctly focused colors.

The different colors in passing through the glasses of a lens are bent so that the red end of the spectrum travels farther than the blue, bringing the colors to a focus in the same plane.

The next lens improvement was the Petzval portrait lens of 1840. This lens is credited with photographing by Draper, using the Daguerreotype system, the first picture of the human face. The Petzval lens was calculated by Joseph Petzval for Voightlander, and it has retained some popularity until today. Its principle is used in some projection lenses.

There now followed a period of experimentation by many in correcting lenses and increasing their speed, which resulted in numerous chromatic pictorial lenses. In 1866 Steinheil introduced the first Aplanat or Rapid Rectilinear. This famous "R. R. Lens" was the first of the symmetrical lenses.

Names Famous Today

During this time many famous companies were just organizing. John Bausch in a partnership arrangement with Henry Lomb had started in 1853 to make spectacles and was selling them from door to door.

Carl Zeiss had started making instruments in 1846. Ernst Abbe joined Zeiss in 1866 and started work on a microscope that was to be the first with a stereo eyepiece. This was introduced in 1891, although it had been perfected about twenty years earlier.

Otto Schott joined the Zeiss Works in 1881, and in 1886 he introduced the famous Jena glass that was to make possible the anastigmat lenses. In this year he introduced nineteen different Jena glasses.

The chief attribute of the Jena

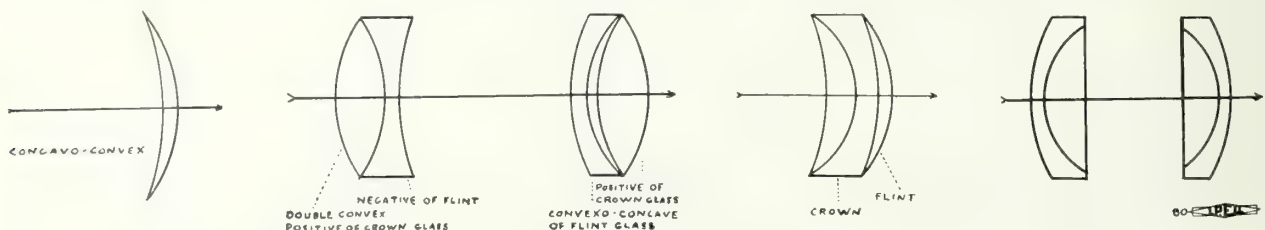


Figure 1. Wollaston "Meniscus" Lens (1812). This single glass type does not correct chromatically since one glass will not focus all colors in the same plane. Fig. 2. Petzval Lens (1840) F.6 speed. This lens in principle is still used for portraiture. Others to improve this lens were Dallmeyer (1866), Voightlander (1879) and Zinc-Schroeder (1879). Fig. 3. Dallmeyer "Rapid Landscape" lens (1864). Single lens chromatically correct. Among others to make a lens of similar construction were Grubb (1857) and Goddard (1869). Fig. 4. Steinheil "Aplanat" or "Rapid Rectilinear" (1866). Symmetrical objective of F.8 speed. Dallmeyer and many others made lenses of similar construction to be used pictorially.

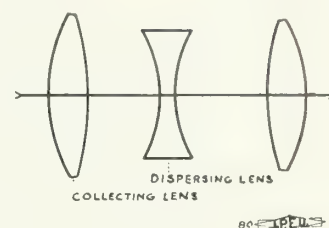
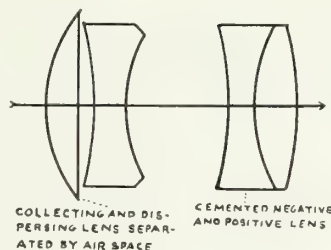
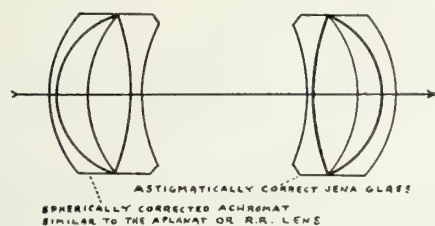


Fig. 5. Paul Rudolph "Protar" (1890). Fig. 6. Rudolph "Tessar" (1902). Fig. 7. Cooke "Triplet" (1895). This lens was the forerunner of the later Triplets designed by many makers of objectives.

glass is that it can correct those oblique rays or pencil of light that enter at an extreme angle which when not corrected is known as astigmatism.

First Anastigmat

Following the introduction of this new glass the first anastigmat was calculated by Paul Rudolph for Carl Zeiss in 1890. It was known as a Protar and was patented in 1891. Subsequent to this Rudolph made several types of anastigmats. The most notable is his Tessar, introduced in 1902.

The first lens of "triplet construction" that is so popular today was made by Cooke in 1895. These lenses are notable because they have the ability of giving a larger and flatter field, which makes them particularly adaptable for motion picture work. The first improvement on the triplet was made in 1898 by Taylor, who introduced a split central dispersing lens between two outer units. This principle has been numerous copied by many manufacturers.

The first man to use the negative element or telephoto principle was Porro in 1851. The next notable improvement in this type lens was made by Dallmeyer in 1891. It is of interest to note that this lens is similar to the principle of the Gallilean telescope.

Enter Zoom Lens

The only evolutionary improvement in the photographic objective of recent years is the "Zoom" lens which has the ability of following traveling objects and keeping them in focus at all points in their progress. This lens is the utilization of the principle of the Allen projection lens of 1906, which could give any size picture in projection.

It consisted of a front negative or reduction lens and a rear positive condensing unit. The adjustable device was a double rack and pinion. According to this writer's records the first time this principle was used in filming was in "Wings," released in August, 1927, the lens being designed by Roy Pomeroy and Rolla Flora, using a lever adjusting device, although prior to this, in 1919, Joe Walker had developed a "Zoom" lens with a cam having a physical curve equivalent to the optical curve.

Paramount and Walker have patents on these two adjusting movements, the lens principle having expired. Others to follow with similar lenses were Irving Ries, who used it in the "Trail of '98," in 1928, and Don Jahraus contemporarily. Recently

Bell & Howell commercially introduced the first Zoom lens in its "Varo" equipment.

There are a great number of manufacturers of optical goods today, and by today's standards their output is a creditable one. The chief concern in Europe is the Zeiss Works at Jena.

British Censors Statistics

Show Production Is Steady

According to figures issued by the British Board of Film Censors the

total number of feature films passed during the month of June last was 48, showing a decrease over the output for the preceding month and an increase of 2 over the figures for June, 1931. These were all sound films.

The total number of short films was 111, as compared with 114 during May, 1932, and 91 in June, 1931.

During the first six months of this year the total number of silent pictures passed for exhibition was twelve—six feature pictures and six short.

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Looking In on Just a Few New Ones

BLONDE VENUS

Chief cameraman, Bert Glennon; operative cameramen, William Rand, Benny Mayer; assistants, Lucien Ballard, Neal Beckner; stills, Don English; sound, Harry D. English.

FREQUENTLY we hear it said that if such and such a player were given just one real picture all doubt of that player's ability would vanish. If there have been any in the past who have made that remark about Dietrich they will be stopped after seeing Paramount's "Blonde Venus." Here is a subject that is worthy of the attendance of the picturegoer, whether he be past or present, disgruntled or otherwise.

For here is a story that will put the picturegoer into the land of make-believe just a few moments after the picture has faded in. It will hold him there without let-up for perhaps an hour and forty minutes until a choking in the throat gives notice the end is nearing. It is a moving finish, one that has been carefully planned and planted, almost in the very beginning—and a finish that is all the more effective by reason of it.

Dietrich has the part of Helen Faraday, a woman who resumes her stage work in order she may send abroad an invalid husband. In or by reason of that stage work the player meets a man, human to be sure but still a wholesome and friendly one. Townsend is wealthy, and he becomes the third member of the tale. Cary Grant is the friend of the wife—and his is a likable character well portrayed.

Herbert Marshall is the husband who goes abroad for his health, is successful, and on his return when he learns things have happened—learns this from the wife, incidentally—declares everything off.

There is a fourth principal who commands attention through the picture, and that is little Dickie Moore, playing the son of the Faradays. Those adults who instinctively freeze when children are thrust into a serious picture are going to forget their antipathy against the illusion destroying and necessarily amateurish efforts of little folk—they are going to melt.

As to Dietrich see her for yourself. Those there have been who insisted this woman had purloined a leaf from somebody's book. The absurdity of the suggestion is apparent. She has a book that is all her own.

Sternberg directs a story credited to Jules Furthman and S. K. Lauren. There'll be a lot of bouquets handed out on "Blonde Venus."

HAT CHECK GIRL

Chief cameraman, Glen MacWilliams; operative cameraman, Joseph MacDonald; assistants, Billy Abbott, Frank McDonald; stills, Ray Nolan; sound, W. D. Flick.

THERE are few serious moments in Fox's "Hat Check Girl," featuring Sally Eilers and Ben Lyon. The former of course has the name part. Lyon plays a good humored

By GEORGE BLAISDELL

young man who drinks as he feels the occasion may demand; at times even he displays those outward manifestations often attributed to one presumably "lit up like a church." Strange how much more tolerant of inebriety is the average person, even the professional dry, when dress clothes are worn by the hilarious one. Which reminds of the long ago remark of one young screen actor whose hair is now grayed that "If I must play a drunk I insist on wearing full dress."

Miss Eilers is shown as a Brooklyn girl employed in a Manhattan night club. The injection of Brooklyn into the story provides opportunity for the traditional "joshing" indulged in by Manhattanites against what used to be the smaller but now is the major community across the bridge. Also it furnishes an excuse to reveal an expanse of bare back when the hat check girl takes the word of one friend that she will not have to go 'way home at the breaking up of a party but may occupy the temporarily empty apartment of a friend in the same house. Of course the friend unexpectedly returns. That's the introduction of the two leads. Chuckles run through the story.

Eilers and Lyon make a good team in a picture that is well staged, almost it may be said lavishly. The interiors are novel and elaborate. Sidney Lanfield directs.

The script was adapted from Rian James' novel by Barry Connors, Philip Klein and Arthur Kober.

BROTHERS KARAMAZOV

WHEN a German company like Tobis reproduces for the screen a Russian story like Dostoyevsky's "Brothers Karamazov" and by a Russian director, Fedor Ozep, the result ought to be good. As near as may be judged by one who neither has read the book nor is able to understand German the result is good. The playing is distinctive.

The lighting in the main is satisfactory. There are times when a little more brilliance would have added to the clarity of the faces. The photography or rather the direction of the photography is characteristic of the Russians, employment of whirling and rapidly succeeding shots. Seemingly there is but one justification for changing scenes so rapidly that the subjects are blurred, and that is when presumably they represent the vision

of one whose faculties are blunted by drink or illness.

If these contributing elements are not present then the customer out front is entitled to see his pictures with an absence of blur whether the difficulty be caused by too short a flash or too rapid panning.

The slim information that usually accompanies foreign pictures holds true in this instance. There is not a word as to the identity of the photographer and his associates.

Fritz Kortner is Karamazov and Anna Sten is Gruschenka. The picture was shown a week at the Hollywood Filmarte.

BACK STREET

First cameraman, Karl Freund; operative cameramen, Al Jones, Fred Eldredge; assistants, Ross Hoffman, Paul Hill; stills, Sherman Clark; sound, Joe Lapin.

AN ABSORBING picture is Universal's "Back Street," one of the company's best in a long time, one that any company would be glad to send out under its brand. Like "Cimarron," it is a triumph for Irene Dunne. The story fairly whirls about her personality, and incidentally it throws practically everything in the way of audience sympathy into her lap.

John Boles is co-featured with her, but the "co" is a paper fiction. By reason of the tale itself, which plants Boles as the husband of another woman, continuing as a matter of course to live openly with her even as he does clandestinely with the attractive Ray Schmidt, the sympathy is bound to ride on the one side.

Then again we see so little of the wife, just a few flashes, there is no chance to build sympathy for her. Nevertheless there is a son and also a daughter of the marriage. The daughter scarcely is heard or seen, but of the little we see of the son it counts big. William Bakewell in his few moments' excoriation of the woman who has sacrificed her life that she might be near the father of this Richard the partisan of his mother holds the centre of the stage.

It all goes to show what an impress may be made upon a production by the entrance of a new character for hardly more than two or three minutes. You know the character basically and sentimentally is wrong even as morally he is irreproachable in his position. What we admire here is the masterly and deeply eloquent manner of the presentation of this son's viewpoint of the social status of the suffering woman before him. It is a bit that



Glenn MacWilliams



Karl Freund

will stand out in the memory of picturegoers.

Then later when chastened by the father's death and with clearer understanding of the love the father bore this long time friend there is another scene that deeply stirs as the son seeks out Ray and tells her that as necessarily there could have been no provision for her in his father's last testament she will continue to receive the same allowance as he had provided in his life.

The two incidents here are magnified out of proportion to their real relation to the story as a whole, but they are written and will stand.

The picture is one that will benefit and instruct those hidebound creatures who through environment and lack of temptation in their sheltered and protected lives have no conception or charity for lives that are not 100 per cent conventionally pure. The picture is not a plea for free love. On the contrary it is exceedingly strong in its antidotal effect.

Furthermore, in spite of the moronic sop thrown in at the conclusion of the story, showing on the screen what would have happened across the years had the course of a single but pivotal and early event been along lines originally planned—a clear case of anti-climax—it is a powerful and appealing story. That story is not strengthened, it is weakened, when an attempt is made to mitigate the tragedy of its close. If the producer here has the courage of what dramatic instinct would convert into convictions he will cut out the one blot on a craftsmanlike piece of work.

Director John Stahl's conception and execution of this Fanny Hurst tale will add to his reputation. So, too, will Gladys Lehman's continuity contribute to hers. There is an unusually long and well selected cast. Karl Freund directed the camera work, one of the last at which he may so officiate for a long time. Following "Back Street" the cameraman was assigned to codirect "Imhotep."

CHANDU THE MAGICIAN

First cameraman, James Howe; operative cameraman, Irving Rosenberg; assistants, Paul Lockwood, Jack Epstein; stills, Anthony Ugrin; sound, Joseph Aiken.

BRINGING a radio drama to the screen in itself is enough of a novelty to demand attention. There will be two opinions as to whether it is entirely fair to judge the subject from the viewpoint of one who in his occasional turnings of a radio dial never has bumped into the famous Chandu and therefore is introduced to his screen counterpart with the chilly and indifferent attitude of the "show me" stranger.

Fox's "Chandu the Magician" from the approach of the aforesaid stranger who also may not be remote from looking at the screen from a picture slant is notable for its skillful and craftsmanlike presentation. We are speaking primarily from the special effects and photographic departments. And that statement in no degree is designed to minimize the work of the directors and actors.

Plainly the picture, melodramatic in the extreme, is planned to appeal most strongly to the littler folks. Edmund Lowe lends the quality of his voice and the striking adaptability of his personality to the character of Chandu. His interpretation of the part is studied without appearing so to be. Bela Lugosi is Ruxor. Henry Walthall as Robert Regent the inventor is as finished as we would expect him to be. Irene Ware is the princess. Charles Stevens as the servant provides the comic element and does it well.

Marcel Varnel and William C. Menzies direct from Barry Connors and Philip Klein's adaptation of the radio drama by Harry A. Earnshaw, Vera M. Oldham and R. R. Morgan.

THE PHANTOM PRESIDENT

First cameraman, David Abel; operative cameraman, Ernie Laszlo; assistant, Arthur Lane; stills, Irving Lippman; sound, Eugene Merritt.

WHEN George M. Cohan exploded about Hollywood he may have made a tactical mistake. He may find that when he said motion picture executives know not what it is all about that possibly a large part of the public which sees Paramount's "Phantom President" will disagree with him, at least so far as that particular subject is concerned.

There are many moments of mirth in this frankly farcical tale of a medicine man with personality who wins a presidential nomination and makes a successful campaign for the election while his cold-blooded employing double remains at home out of sight of the public. Of course Cohan plays both parts.

Creation of illusion always is difficult under these circumstances, but the chief player does measurably well with the assistance of the camera crew. There are spots where the conversation fails to synchronize with the lips, mainly in the scenes where the playwright-player is shown in double exposure.

To the credit of the production staff the interest of the picture does not lean solely on Cohan; although it must be said that while the New Yorker holds the stage he commands the closest attention. Doubly interesting will be his performance to the older picturegoers, to those who remember when, say, as one of the Four Cohans the present star was a strippling of a youth just starting in on a stage routine of which we see some very striking examples in the picture. With maturity and prosperity has come the cumulative pounds that follow along with a generation as humans measure time.

Jimmy Durante has an abundance of work to do, and he does it to the great satisfaction of his partisans. His buffoonery carries from start to finish. Claudette Colbert has not so

much in the way of a part, but never has she shone to better advantage as one of the most attractive women on the screen.

The four politicians are heard from frequently—George Barbier, Sidney Toler, Louise Mackintosh and Julius McVicker—and so also is Jameson Thomas as Jerrido, the butler.

Norman Taurog directs from the script of Walter De Leon and Harlan Thompson adapted from the novel by George F. Worts. Strikingly catching are the music and lyrics by Richard Rogers and Lorenz Hart.

Regardless of Cohan's remarks about motion picture men—with the notable exception of cameramen and technicians, to whom he paid tribute—it is likely the intake from "Phantom President" in New York State, the player's own state, will go a long way toward reimbursing Paramount for the cost of the negative.

The picture has the earmarks of a popular subject.

THE ALL-AMERICAN

First cameraman, George Robinson; operative cameraman, King Gray; assistants, Martin Glouner, Paul Hill; stills, Shirley Vance Martin; sound, Gilbert Kurland.

ONE need not be a dyed-in-the-wool football enthusiast to enjoy Universal's "All-American." While unquestionably in many respects it is the greatest football picture ever produced nevertheless behind the stadium scenes there is a story of such power that the really spectacular is submerged by the dramatic—an unbeatable combination for a great picture.

The theme of the subject is a healthy one, for it is a tale with a moral for the consideration of those heroes of the arena who may be obsessed with the delusion that after graduation their brief but great fame by the mention of their names will command the opening to them of all doors, the doors to opportunity and to riches.

The story shows there may be a hitch in such a conviction of the moment, shows how while some skilled in the game of football will succeed through the possession and exercise of qualities not altogether related to acquisition of skill in playing the game there will be others who will fail in the battle of life.

Surrounded and fortified by the greatest collection of football players ever assembled for the benefit of any one picture, Richard Arlen is the featured player in the part of Garry King. It is Garry who for a brief time following graduation travels the primrose path and goes down in defeat, whose eventual return to sanity is topped or followed by his successful efforts to save his brother from the pitfalls, feminine as well as material, of which he had been a victim.

James Gleason, as the coach of the



David Abel



George Robinson

Varsity, divides honors with Arlen and submerges every other player through sheer skill in authoritative portrayal. John Darrow plays the younger brother.

Aside from the ten noted football players and the ten authorities of the game, members of the All-America board of football, there is an unusually long list of actors and actresses. Among these are such names as Huntley Gordon, Ethel Clayton, Andy Devine, Gloria Stuart, Preston Foster, June Clyde, Merna Kennedy, George Irving, Florence Roberts, Frederick Burton and Rockliffe Fellowes.

Russell Mack directed. Richard Schayer and Dale Every wrote the screen play, while the adaptation and continuity was done by Frank Wead and Ferdinand Reyher. The production was arranged by Christy Walsh and approved by the All-America board—and it would seem it hardly could have done otherwise. Among the many football pictures to follow it is doubtful if any will equal this one.

While it is assumed the scrimmage scenes were secured from varied sources, nevertheless the feeling rides while the picture is being shown that here we have a clarity and intelligibility in the depiction of field play that appeal even to those who know hardly a trace of what it is all about. And singular as it may seem to some, there are adults otherwise ordinarily sane who never have been near enough to football to get excited about it.

CARMEN

UNDER the sponsorship in this country of that long-time motion picture executive P. A. Powers the opera "Carmen" again comes to the screen. This particular work, taken from the famous product of Bizet, probably holds the record of being the screen's most frequent visitor, operative in any event. That statement applies to the silent days. Farrar among others has played it—on the Lasky lot in 1915.

In the present British International subject the silent production has been synchronized with the instrumental aid of the London Symphony Orchestra and on the vocal side by Marguerite Namara, Don Jose by Tom Burke and the Toreador by Lance Fairfax. Direction is by Cecil Lewis, and the music has been adapted and arranged by Dr. Malcolm Sargent.

The picture was photographed in Spain, and whatever effort and expense may have been thereby entailed were highly justified in the picturesque result. There are appealing views of real mountains and striking shots of the bull ring.

The recording is excellent, and at the Filmarte, where the production was shown in mid-September, so also was the reproduction. The photography is worthy of mention, but credits on both of the factors noted in this paragraph are missing. Should it prove the system employed in recording the picture is American and also that the chief photographer also

was an American it would seem that in the United States the subject would lose no measure of interest if the facts were accordingly set forth.

The subject will have interest for the average picturegoer, non-musical as well as otherwise.

TERRORS OF THE AMAZON

THERE is being released by Elmer Clifton "Terrors of the Amazon," a three-reel subject photographed by Otto Bertram, a German. Under the Art Reeves' recording system the picture has been successfully synchronized, Roger King reading the lecture written by Wilfred Lucas.

Close-ups are shown of the snowy egrets, there being many intimate shots of the birds with their young. So, too, are there views of the honey creeper, the tiniest of humming birds. We see the showbill, the beak of which is described as being strong enough to crack Brazil nuts. And it looks it.

Through the story we see much of Fernando the hunter and his young son, to whose education in the ways of the jungle the father gives much attention. A colony of wasps, or flying ants, build their nests of many thicknesses of plant pulp, which they masticate into moist wads and then spread out into thin layers—like tissue paper. "No doubt," says the lecturer, "the mediaeval scientists learned the secret of papermaking from the wasp."

There are other varieties of wasps. And there are strange trees—cloves, vanilla, capsicum, ginger, nutmeg—each tree seeming to have some sort of private pest living off its leaves. A tiny mother bug calls her babies to eat under her shadow because she knows if the sun hits them they will die.

Fernando sends his pupil into a high tree—which he climbs jackknife-like—an assay palm in fruit, a cluster of what resembles overgrown cherries.

Then we encounter the caymans, the largest of the saurian tribe, often fifteen to eighteen feet in length and deadly silent. Of these we see much. There is an offscreen tragedy in which we surmise a child is destroyed by one of the fiercer specimens.

Then in accordance with tribal custom the natives plan to destroy all the caymans they can kill in the hope that one of these may carry the tell-tale amulet worn by the lost child. In the shallows of the great river we see hundreds of the brutes herded into a mass and destroyed by the men of the neighborhood with great clubs.

The hazard encountered by these natives would seem to put ordinary big game hunting into a much smaller niche than that sport, if such it be, ordinarily is accorded. One of the elements of the slaughter that adds to the spectacular side of the foray is the use of the lasso by the vaqueros or cowboys. Their throw is deadly in its accuracy, and certainly those whirling, twisting creatures do put up a strenuous fight.

The picture is more than an ordinarily theatrical novelty. It is painlessly and excitingly educational—and that

WILLIAMS' SHOTS

is an achievement anywhere, any time.

THE MONKEY'S PAW

First cameraman, Leo Tover; operative cameraman, Harry Wild; assistants, Joe Biroc, Harold Wellman, Jimmie Daly; stills, Oliver Sigurdson; sound, Hugh McDowell, Jr.

By Fred Westerberg

IF YOU were to provide a luxurious easy chair beside an open fireplace on a cold winter evening, also a pair of snug slippers, a curved stem pipe, tobacco, matches and other concomitant accessories, you would have the proper setting in which to read a tale like R.K.O.'s "The Monkey's Paw," by W. W. Jacobs.

But as matinee fodder or as diversion for Lizzie and her boy friend the screen version of "The Monkey's Paw," written for Radio Pictures by Graham John and directed by Wesley Ruggles, is greatly handicapped by its unrelenting sombre mood.

The story tells of a British sergeant-major who visits a struggling middle-aged couple upon his return from India. The couple have an only son who for lack of money cannot marry the girl of his choice.

The sergeant-major full of wild tales shows the family a monkey's paw, which he claims is capable of granting three wishes to any one who holds the paw in the right hand. The father steals the paw when the sergeant-major leaves, and in the course of the story makes three wishes, all of which are fulfilled in a dramatic and tragic manner.

Even the inevitable happy ending that wags its tail at the end is hardly sufficient to dispel the gloom.

The cast is uniformly capable, but the lack of a dominant screen personality is keenly felt. The lovers receive scant attention. The young woman, played by Betty Lawford, is allowed to sit decorously on the lap of her fiancé, played by Bramwell Fletcher, while they both discuss the depression.

C. Aubrey Smith as the sergeant-major looks the part and talks with the necessary hot potato accent—a little hard to understand, perhaps, but undoubtedly authentic. Ivan Simpson and Louise Carter as the father and mother respectively do most of the work and do it well, although without particular brilliance.

The photography is an example of what can be done with the new super-sensitive emulsions using very little light. The extremely low key permits the light from an actual candle for instance to be used effectively. The candles incidentally revealed rather strongly the flare produced under certain conditions by existing diffusion discs.

There is a real need for a diffusion disc designed especially for use with the shorter focal length lenses that will produce an evenly diffused image without sacrifice of brilliance.

Seating Increase in Berlin

Trade Commissioner George R. Canty reports whereas the number of Berlin cinemas has only increased from 379 to 384 since June, 1930, the

seating capacity has increased from 188,930 to 196,478. Berlin's population of persons over 20 years old is now calculated at 3,384,000 persons; that is, there is now 1 seat for every 17 persons.

Bell and Howell Guarantee Is Extended to Three Years

LEARNING through nine years of experience that maintenance costs on Filmo Cameras and Projectors are so low as to be negligible when the equipment is given proper care and subjected to ordinary use, and naturally desiring to convey this fact to potential users in a convincing way, Bell & Howell is currently extending the duration of the guarantee on this equipment to three years.

A two year guarantee has been given on Films since the first models were marketed in 1923. The Eyemo 35 mm. Cameras also are covered by the new guarantee.

An additional feature of the guarantee, one which is believed to be unique in the photographic industry at least, is the provision for free annual cleaning and lubrication for the duration of the guarantee. Under the terms of this provision the owner may have his camera and projector thoroughly gone over once a year for three years.

It is expected this service will be commonly requested just previous to periods of intensive equipment use—for instance, on cameras, in the spring, ahead of the vacation season. Thus users can assure themselves in advance of carefree operation when such operation is most desired.

Bell and Howell's Dry Scraper to Aid Amateurs in Splicing

HERETOFORE the amateur in removing emulsion from his 16 mm. film preparatory to making a splice has used a hand-held scraping blade, often first moistening the emulsion with water so that it would yield more readily to the scraper. The professional, however, has done this work faster with his

scraper block with its blade set to correct cutting depth.

Bell & Howell has now made it possible for the amateur to remove emulsion in splicing by very much the same method that the professional uses. The new B&H Dry Scraper attaches to any B&H 16 mm. hand splicing outfit in place of the ordinary film scraper guide, being fastened by the same single screw which ordinarily holds that guide.

The Dry Scraper block then slides on its own track over the diagonally cut film end, while its scraper blade removes the film emulsion in an easy stroke or two. The blade is easily set and locked at the correct cutting depth. It has four cutting edges.

Cinesound Newsreel Absorbs Herald's Reel in Australia

A REPORT has been received from Assistant Trade Commissioner H. P. Van Blarcom of Sydney, Australia, to the effect that the managing director of Cinesound Productions, Ltd., Sydney, producers of the Cinesound Review, announces the Herald Newsreel produced by The Herald and Weekly Times, Ltd., of Melbourne has been absorbed by Cinesound Productions.

In the future the newsreel will be known in Victoria as the Herald Cinesound Review, but will continue to be known as the Cinesound Review in New South Wales and Queensland.

Cinesound Productions, Ltd., will have complete control and will acquire the plant of Australian Sound Films Pty., Ltd., the subsidiary which controlled the Herald Newsreel. The Melbourne Herald, however, will continue to use its publicity power for the benefit of the combined newsreel.

16 Millimeter Theater in Munich

Trade Commissioner George R. Canty reports that in Munich the first narrow gauge film cinema with a regular program was recently opened. Two short cultural films and a feature, all reprinted from standard stock, were shown.



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Chairman of Golf Committee Says

By JIMMIE PALMER

THE big day is over for the year. Thanks to Eddie Blackburn of Brulatour, Wes and Sime of Smith and Aller and E. M. St. Claire of Agfa the luncheon part of the show was a huge success. Bob Morton was responsible for handling the food and did a capable job. He was aided by Ted La Barba and Tod Le Clede.

To the Hollywood Post of the American Legion I wish to extend thanks of the committee and the organization for the use of a large amount of dining room equipment.

To Banet's Barbecue on Cahuenga Pass, which so kindly and skillfully barbecued the meats, also go our thanks. It was the genuine Banet cooking.

Our thanks go, too, to Roos Brothers of Hollywood for the offer of their store facilities for the distribution of the prizes, declining because of prior arrangements.

Words fail me in attempting adequately to express the appreciation of the committee to the many who aided in making the fourth annual tournament a success. Also please remember this: "When better golf is played the cameramen will play it."

terizations of the different players—all reflecting to the credit of Director Raoul Walsh.

Joan Bennett as the "wild girl" has a part to which she is highly suited—interpreting the character of a girl raised among men who usually are frank and act as they talk. She is one of the several striking factors in a story that is out of the ordinary.

Eugene Pallette supplies the comedy—and there is the usual mirth following his outbursts. Minna Gombell has her chance—in both fields of comedy and drama—just bits, to be sure, but they are bright spots.

Others whose work stands out are Sarah Padden as the wife of the shiftless Red Pete, played by Willard Robertson; Louise Beavers as Mammy, Morgan Wallace as Baldwin, James Durkin as Madison Clay, Murdock MacQuarrie as Larabee and Alphonse Ethier as the sheriff.

The screen play was written by Doris Anderson from Bret Harte's "Salomy Jane's Kiss," a corkingly apropos title and describing the act on which the whole story turns. Miss Anderson would seem to be entitled to a real hearty bow.

Cameraman Norbert Brodine and Sound Recorder George Leverett also are entitled to parallel bows. The work of the two, the one in bringing to us in all the brilliance of the mountain's photographic color and sharp contrasts of sunlight and shade, the other the convincing reproduction of all sounds, human, canine and otherwise.

Don't miss seeing this delightful Bret Harte romance of the early days of the West—portrayed in the Giant Forest of Sequoia National Park.

G. B.

Fox's "Wild Girl" Brings to Screen Rare Portrayal of Bret Harte Story

FOX "Wild Girl" is a honey. It is all of that in any man's language.

Shown at the company's studio in the closing days of September its curtain brought an unusual demonstration from reviewers. It was handclapping of the genuinely enthusiastic and not of the perfunctory order. As a matter of fact reviewers do not indulge in perfunctory applause. It is against their ideas of the trade to indulge in any kind, to display feeling either for or against.

Following the curtain there was a moment's hesitation. No one dared be the first. Then it began, probably initiated by some well trained member of the publicity department.

This is merely to indicate that "Wild Girl," an absurdly misleading title for a story the leading character of which never has been kissed, is a great picture. We said leading role. That should have read titular role.

With Ralph Bellamy in frock coat, fussy shirt with lace sleeves, flowing black tie, boots and silk hat in the role of the suave gambler, there is a part that will cause a woman to rave and even the unemotional male person to display interest in the story. Bellamy brings the same contribution that Menjou brought to "The Woman of Paris"—which incidentally stamped that actor in the minds of the producers and in the minds of the public as a player of unusual type.

Then there is Charley Farrell as the silent young man who comes from Virginia to the primitive mining country to settle a score with one who had injured and caused the death of his only sister. The visit results in a killing, closely followed by another in this community where life is

so cheap. Then in the course of the drama there is a hanging, the more morbid portrayal of which is screened from the observer.

Farrell's work throughout is most restrained, in keeping with the Bret Harte character he is delineating. In fact, this brings to mind the charac-

Hollywood Wise Guy Arouses Ire of Newsman When He Throws Brick

IN an interesting communication to one of Hollywood's smart boys, one who for some reason or assumption seemingly takes himself quite seriously, Ray Fernstrom, International Photographer, took rather sharp issue with something the afore-said smart boy had uttered in print.

One swallow does not make a summer. And you can't judge a craft by any one man. Newsreelmen are reporters, and if they are to remain newsreelmen they cannot permit themselves to vegetate — no more than can a reporter. Nevertheless the calling of a newsman easily may be classified as a hazardous one—we are talking of those who shoot cameras for a living—and the writer of the comeback would seem to have with him the elements of truth and reason.

But here's what the newsman wrote:

What do you mean exactly by that remark you made in that September publication that "Even newsreels are faked"?

I don't quite get the inference, but I have shot news for these same newsreels for ten years, and somehow

I can't swallow that remark without this query. Naturally we newsmen are forced to create some news, for there is actually not enough spot news. Take for example army and navy subjects.

If a newsreel outfit gets a good idea the authorities co-operate and it becomes a part of the newsreel, but listen, it does that because it IS news. When I read your crack I have to think of the boys who are out shooting every day.

When Sam Greenwald was knocked off the top of his truck by a runaway plane was he faking?

When Joe Johnson got a broken leg from a bucking broncho that knocked him and his camera for a row, at a rodeo, was that faking for the newsreels?

When Shorty Randolph lost his life several years ago up in Washington, as he was shooting a dynamite job of a mountain, was that perhaps the kind of faking you refer to?

Before me lies a paper, dated September 12. Among a group of persons en route to Europe by plane, reported lost way off Greenland some-

where, is a newsreel cameraman, Norman Alley. Out there in the unknown he still stands by his camera faking the newsreels, eh?

Feller, you burn me up.

Here is a proposition. You come with me on a few news stories as we newsreel men cover them here in Los Angeles, or I'll get some one in New York, if you're there. Visit with us on the job for a while. I'll take you out on board one of the airplane carriers, and let you stand up backward in the rear cockpit as a navy fighter takes off and climbs.

I'll take you up, where we so often go, atop the uppermost ledge of highest buildings. You can set up the 150-piund camera on that ledge and stand there, all day, to get a few faked scenes as you watch other fakers climb up to the top of the Radio towers across the street.

Come along, feller, and I'll show you how much faking there is in the newsreels.

Educators Recognize Novelty

Photographed by Roy Klaffki

THE work of an International Photographer, Roy H. Klaffki, vice president of the west coast organization, is brought to attention of educators in the August issue of International Review of Educational Cinematography, issued in Rome in various languages by its publisher, The League of Nations.

Quoting the Cinema of London the Review says: "An exceptional nov-

elty is announced in the film 'Igloo,' made among the Eskimos at an average temperature of 60 degrees below zero."

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912.

Of the International Photographer, published monthly at Los Angeles, California, for October 1, 1932.

State of California, County of Los Angeles--ss.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared George Blaisdell, who, having been duly sworn according to law, deposes and says that he is the Editor of the International Photographer, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and the business managers are: Publisher, International Photographers, Los Angeles, California; Editor, George Blaisdell, Los Angeles, California; Managing Editor, none; Business Manager, George Blaisdell, Los Angeles, California.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.) International Photographers, Local 659, International Alliance of Theatrical Stage Employees and Moving Picture Operators of the United States and Canada, 1605 North Cahuenga Ave., Hollywood, California; President, Alvin Wyckoff;

First Vice-President, Roy H. Klaffki; Second Vice-President, Arthur Edeson; Third Vice-President, Gilbert Warrenton; Treasurer and Financial Secretary, Ira B. Hoke; Recording Secretary, Lyman Broening; Sergeant-at-Arms, Len Powers. The address of all the foregoing is 1605 North Cahuenga Avenue, Hollywood, California.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

GEORGE BLAISDELL, Editor.

Sworn to and subscribed before me this 28th day of September, 1932.

(Seal)

HOWARD E. HURD.

(My commission expires Dec. 14, 1932.)

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Address

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What's Doing Among Newsreelers

(Continued from Page 35)

more Carpet stuffing, eh? Much as we may have squawked together up at Lake Placid, Jack, let's hear from you. Were you with Martin Johnson, too, or was it Dick Maedler alone? Who is your sound man? And Dick's? Let us know these facts, gang, so we can get the low-down on all of you.

Hey, Santino Sozio, do you get International Photographer over there? You are a pip at letter writing. Why not let us hear how working conditions are in Mussolini land? Or are you too busy?

I know, the same old alibi, but dog-gone you, I'll keep after you, so you might just as well open up, like you did when you thought I was taking you for a sleigh ride in that boat outside Oslo, back in 1925. (That'll get him. He won't take it.)

Hello 644 and all the boys afield. Rout up some news for YOUR sheet, right here. Let's give it so much stuff the gang here'll have to raise the dues to carry the paper. Let's help them sell this book, too.

Reel News Notes

Sanford Greenwald, Paramount News staff cameraman in Los Angeles, has completed during his vacation a two reel comedy. Having seen it I can speak with authority. Boys, it's a proverbial knockout, called "Yokel Dog Makes Good." Two of the cutest dogs ever to play in Hollywood productions are featured. Here's wishing you the best of luck with it,

lost entirely to the old newsreel. Such a loss cannot well be replaced.

Buddy (Young) Hooper is another newsreel cameraman who has turned successfully to making pictures on his own. Bud kicked because I called him old in a recent issue. Said his girl gave him the razz, because Bud had her posted on his age as twenty, the deceiver. But swears, though, he's not a day over twenty-two.

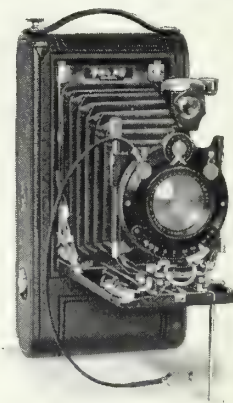
A bunch of us newsbirds looked at Bud's picture, the other day, "Gift of the Soil," and it's a pip. It was made for some packing company to sell its product. It's an excellent example of just how well a commercial can be made if the right guy with good tools tackles the job. THE SWEDE.

Russian Film Industry Plans to Reorganize and Expand

SOWKINO, the Soviet State film organization, which monopolizes production and distribution in Russia, is to be reorganized according to Governmental instructions.

Russian film production will henceforth be handled by the following trusts: Rus-Film, Bel-Film, Ukrain-Film and Wostok-Film.

A special trust will be in charge of film constructions, and another one, entitled "Tech-Film," of educational and cultural films and also newsreels. It is proposed to produce 60 long educational and 100 shorts in 1932-3.



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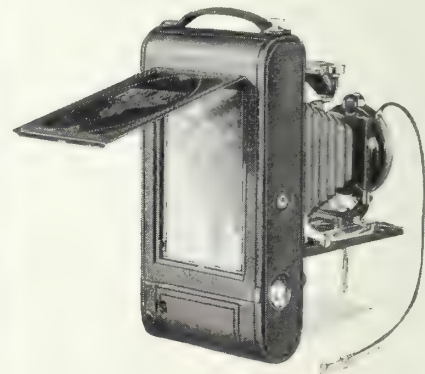
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Cameraman Tony Gaudio studies with critical eye the make-up of Boris Karloff as it has been applied by Cecil Allen. Karloff is playing the name part of M. G. M.'s "Fu Manchu." Incidentally when the call for his fellow players reads 9 o'clock in the morning Karloff's reads 6. In other words his making-up requires three hours

The International Photographer's Family Album

Anniversary of the Stork's Visit

OCT. 1—Irving Glassberg, Clarence Graves, James V. King, J. Earl Metz, Homer A. Scott, Roger Shearman, Frederick E. West.

2—John Shepek.

3—Charles Bohny, Frank D. Evans, Edward P. Fitzgerald, Frank B. Good.

4—Donald H. Brigham, Paul A. Lockwood.

5—James C. Clancey, Frank Booth.

6—Reggie Lanning.

7—John A. Grout.

9—E. L. McManigal.

11—Edward M. Hammeras, Alexander Kahle, George F. Kelley.

12—L. Guy Wilky.

13—Ernest Crockett.

14—Mickey Marigold.

15—Fred Bentley.

16—George Barnes, Ed Elwert.

17—Milton Ayers, Art Lloyd.

18—Joseph A. Dubray.

19—Clifford Blackstone.

20—Ernest Bachrach, Max Constant, Carroll D. Dunning, Oliver Sigurdson.

22—Harry Davis, Otto Himm, Roy Kluver, Frank Tanner.

23—Robert Tobey.

24—Carl Day, Arthur Edeson.

25—Lee Crawford, Nicholas Musuraca, Willard Van Enger.

26—Sherman Clark, Don Dickerson.

29—Harry Marsh, Jackson J. Rose, George Unholz, Michael Walsh.

31—Earl Hinds.

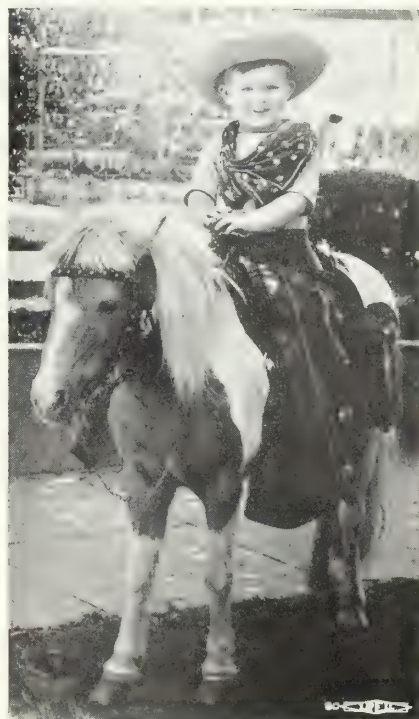
The Front Cover

THE unusual cover of this issue shows a newsman on a roof. It just happens the newsman is the Midwest correspondent of International Photographer, Fred A. Felbinger.

Giving added color to this remarkable picture is the figure of the 100 per cent hobo interestedly looking on the subject being photographed.

The picture was shot in Peoria, Ill., by O. L. Snider, a personal friend of the newsman and also photographer for the Caterpillar Tractor Company. The newsman and his sound man, W. F. Robertson, were in the Illinois City with their Paramount truck shooting news reel stuff last year.

The tractor company cooperated with the news crew in every possible way, even as F. H. Higgins, news editor of the company, has cooperated with this magazine in securing the picture and the data connected with it.



The editor horns in on this department in which he is so much interested to beg permission to include in it a picture of his most important neighbor, three-year-old Jackie Coenen junior, the patter of whose footsteps when visiting his grandmother overhead imparts that indefinable thrill to his humble disciples underneath; whose faint tap on the floor and scarcely audible call of "Halloo, down there!" brings noisy response from sometimes staid elders; or whose insistent voice heard through adjoining back doors draws like a magnet those same elders on the chance they may exchange a word with that most important neighbor—and with him to take silent where he takes vocal issue with the conservative mother insisting "But they don't want you in there all the time!"

Keeping Track of the Golfers at the Tourney

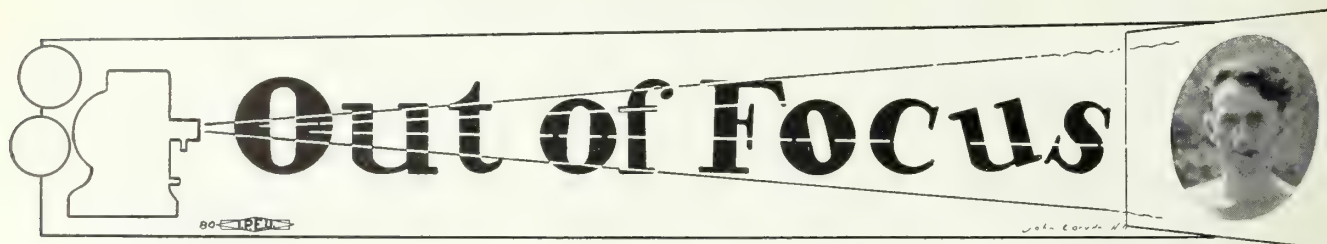


Standing, left to right, Howard Hurd, Jimmie Palmer, Eddie Blackburn, Charlie Glouner, Ira Morgan, Roy Klaffki, Ted La Barba, commissary; seated, Charles (Outa Focus) Boyle, Paul Perry, Raider Olsen

Los Angeles Camera Club to Hear Talk by Jackson Rose

DUE to not having fully recovered from the effects of an automobile accident Jackson Rose, member of International Photographers, was unable to appear before the Los Angeles Camera Club as guest speaker at its meeting on the evening of September 29. The talk he was to give on lighting from the viewpoint of 16mm. photographers will be delivered at a later date.

The Developer, the club's bulletin, for September announced "This is a rare opportunity to brush up on lighting technique. Mr. Rose, by the way, will be remembered for his display in our last All-American Salon, where he exhibited two pictures of downtown New York."



JUST ONCE A YEAR

Annual Golf Game . . . only one this year . . . nice weather . . . nice and foggy . . . can't see your hand behind your back . . . I can see my nose in front of my face . . . Virg Miller takes off 7:20 and battle royal is on . . . Paul Perry and Raider Ole-son figuring handicaps . . . Eddie Blackburn gives a hand . . . Pop Crandall shooting stills . . . Fat Thomson with grafex . . . Bob Morton in charge of kitchen . . . Ted Labarba and Tod LeClede the charges . . . Pans of potatoes and onions for the salad.

Ray Fernstrom arrives with red shirt . . . has one club, niblick, and buys one ball . . . George Blaisdell says it's his day to yell . . . Jimmie Palmer in six places at the same time . . . Everytime he is asked a question he replies "Its not cold yet" . . . Fernstrom would have been there sooner, but forgot his ticket . . . Says he had to get up so early that his wife thought he was going deer hunting, hence the red shirt.

Weather getting warmer . . . Jimmie Palmer says its getting cooler . . . So that's where all the tape goes . . . first foursome comes in after the first nine . . . Jimmie Manatt reports that they forgot to defrost the ninth hole.

Bill Thomas makes a shot that will get him a prize . . . those two big husky brothers, Dev and Gordon Jennings . . . Dyer, Sickner and Novak make 200-yard drives and the three balls are in a line and about 30 feet apart . . . Fernstrom comes in with three clubs and six balls.

Starting on second nine some of the players are stripped to the waists . . . getting warmer . . . Palmer says its getting colder . . . Mescall in Europe, a break for some one . . . Palmer yells "come and get it" . . . claims the content is F.8 . . . not so bad and a fine lunch . . . Tod LeClede doing the honors . . . has had previous experience . . . in fact, its very good . . . Fulton a cinch for first prize . . . 88 foursomes played . . . Harold Gates makes it in 158.

Weather better and Palmer was right. It is cold . . . that old American game of readamanweep . . . Miller does pretty well in "How many do you want?" . . . Blackburn not so well . . . Yep! I lost as usual . . . Red Grant said he only had 11 and felt fine . . . Karl Struss and Charlie Lang talking it over . . . Al Nicklin says its a great game . . . Kymie Meade hasn't played since the last tournament.

Everybody happy . . . Some of the gang start out for another eighteen holes . . . Palmer says "no more until they all get in" . . . they get in and in

By CHARLES P. BOYLE

a very short time there is no more . . . home to where there is more.

How about a picnic next year?

WHAT OF IT DEPT.

Elmer Fryer has a cabin at Crestline, near Arrowhead, called the Dog House. I don't have to go that far to get in the doghouse.

Heard a marvelous speaker over the radio, campaigning for Redwine, and was I surprised to find out later it was Ed Estabrook?

Tod LeClede reports he is six days on a picture and it's only seven days behind schedule.

Roy Klaffki is a manufacturer's agent and has several good items. He has a glass percolator that is a honey. Swell for Xmas presents.

Speed Hall and Joe Kealy break out as business men, not tired. Cleaning, pressing, shoes, anything. Will call and deliver. HO 9133.

Paul Perry has an "interest" in the Coffee Shop at Highland and Melrose.

Maury Kains met Ipana Kodaki, cousin of Ikara Kardi, who used to contribute to this magazine through Ira Hoke.

Karl Struss won an electric photometer in the golf tournament. Yeh? That's nothing. I got a tie and a pair of cuff links the first Xmas I was in the Army.

Nature in the roar. The M.G.M. Lion on main title.

NEW DISCOVERY

An ad in another pretty good cameramen's magazine claims that a state official 60 years old complained of being dizzy and having tremors. He swallowed a handful of "pearls," and was he good! They cured his tired feeling; his mental powers were improved—all for five dollars (cash, register or money order). This should be a good selling article for the studio. It could be passed out at the end of a sixteen-hour period and might do away with the eight-hour rest period.

NOT SO BAD AT THAT

One of the unexpected prizes at the tourney was a golf bag to best gross

score turned in by a camera department head. Word of it came in a bit late. Virg Miller copped it. There was no competisch.

DO YOU KNOW

That Alex Phillips has the longest name of anyone in the Local.

That Joe New was Desk Sergeant at Beverly Hills. Old No. 8.

That Joe Novak and Jackson Rose were cracked up pretty badly, but are both getting along O.K.

That Ries Bros. are more Bros. than any other Bros. in the Local.

That Joe Walker has been with Columbia for over six years.

That Ted McCord was formerly called T. D. and before that Thamer David.

That Ray Wise is now called Cheeak and is referred to as a new sheik of the screen. See him in "Igloo."

That William Nelson Williams (Billy) was with the Photo Division of the Army during the war.

That they tell Earl Hinds he was in it also.

That John Philip Whalen changed his name to Mickey when he came to this country.

That Local 659 has only two Fingers. Frank and John.

That Ollie Marsh worked for Mack Sennett.

That Billie Marshall is a Philatelist. Saves stamps.

That I would like to be a Numismatic. Save coin.

That John McBurnie was an electrician for Tom Ince.

That I would like to hear from Bob Martin.

That Floyd Jackman Dr. has more pull than any other member.

That that's a bum gag but gets his name in.

That donkeys divided becomes Don Keys. See him for portraits.

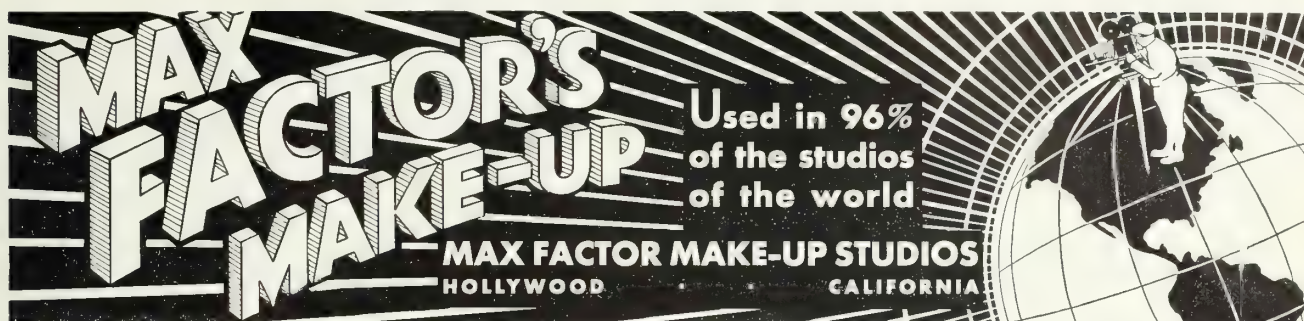
That the original colored camera man is Harry Gant. Made a series of black and white colored pictures

SOCIETY NOTE

The OTTO HIMMS and EARL HINDS attended the farewell party for some prominent citizens of Los Angeles recently. They were leaving for Washington via motor and expect to return when the soldiers' bonus is granted. It is presumed they will be gone some time.

COOL IN SUMMER

Faxon Dean went to work at RKO and went home and told his wife that he was working in shorts. (You finish it.)



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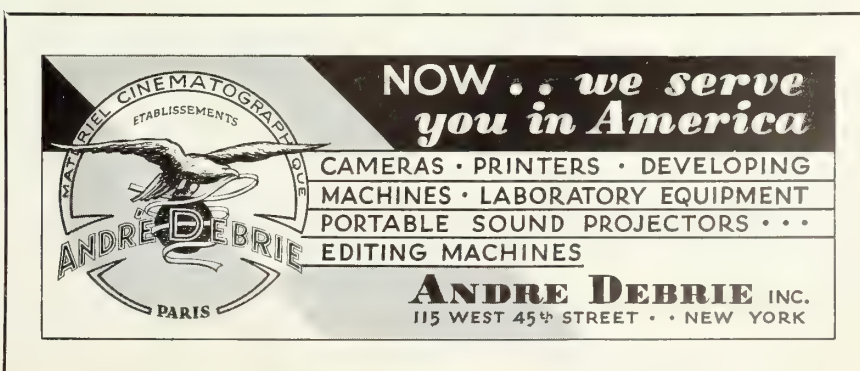
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WANTED—DeVry speed 24; Graflex 2¼x4¼ or reflex; tripod medium weight. Albert Winton, 6039½ Hollywood Blvd. GL 1957.

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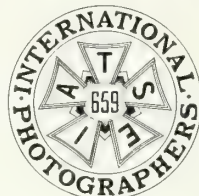
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Vol. 4

HOLLYWOOD, CALIFORNIA, NOVEMBER, 1932

No. 10

"Capital is the fruit of labor, and could not exist if labor had not first existed. Labor, therefore, deserves much the higher consideration." — Abraham Lincoln.

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The INTERNATIONAL PHOTOGRAPHER is published monthly in Hollywood by Local 659, I. A. T. S. E. and M. P. M. O. of the United States and Canada

Entered as second class matter Sept. 30, 1930, at the Post Office at Los Angeles, Calif., under the act of March 3, 1879

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Subscription Rates—United States and Canada, \$3 a year. Single copies, 25 cents
Office of publication, 1605 North Cahuenga Avenue, Hollywood, California. HEMPSTEAD 1128
McGill's, 179 and 218 Elizabeth Street, Melbourne, Australian and New Zealand agents.

The members of this Local, together with those of our sister Locals, No. 644 in New York, No. 666 in Chicago, and No. 665 in Toronto, represent the entire personnel of photographers now engaged in professional production of motion pictures in the United States and Canada. Thus THE INTERNATIONAL PHOTOGRAPHER becomes the voice of the Entire Craft, covering a field that reaches from coast to coast across North America.

Printed in the U. S. A. at Hollywood, California.

Parichy Looks Over Rialto Sector

Philosophizes on Main Stem Generally as He Recovers from Hotchacha Superinduced by Strenuous Nights in Ballyhooland

By ESSELLE PARICHY

Staff Correspondent International Photographer
With His Own Illustrations

THE Rialto Sector of the Main Stem, better known as the Great White Way, dishes out the greatest "ballyhoo" on earth . . . a sort of hors d'oeuvre for the jaded palates of those suffering from "Broadwayitis."

I myself am just recovering from a relapse, and "hotchacha." It gave me plenteous trills . . . I am one of the gay gazelles that ascended the brilliant benison of electric bulbs, and ran around in a narcotized stupor of satiation, gawping at the blazing edifices of Make Believe.

Broadway assays you on your potentialities, and like a couchant lion waits its chance to down you if it can . . . there are as many disappointments on Broadway as there are incandescent lights, but many a local yokel has taken the old beast by the tail and tamed it to the tune of fame and fortune.

In the sacrosanct of immortals echoes the spirit of the great producers . . . Frohman, Belasco, and many others, and now Ziegfeld leaves a galaxy of bril-

liant stars in the firmament of Broadway successes. Their touch of genius leaves to posterity an amaranth of beauty and entertainment.

The Blasé Blond

In spite of the w.k. depression (forgive me) show business seems to be very lucrative along Broadway . . . Try to crash, if you can, the queue of humanity that ever waits box office openings. This annotator burned his "dogs" many an hour waiting for the blasé blond ticket-pusher at the Paramount; and such nice girls at the Roxy and Capitol, too, who say "Thank you!"

I saw every flicker from "Strange Interlude" to "Micky Mouse" and such legits as "Of Thee I Sing," "Cat and Fiddle," "Show Boat," "Another Language," "Here Today" and many others, and I'll give them all four buttons, as I consider them worthy of the elusive shekels even in these hard times.

The Broadway brand of flickers differs from those on "Main



Esselle Parichy

Street" in that they are accelerated by the presence of such luminaries as screen stars, radio crooners, torch singers and old show troupers.

The tympanum of my shell-like ears (did I say what kind of a shell?) was glorified with the wail of Rubinoff's violin . . . the silver voice of Don Novis, Atwater Kent's audition winner . . . Kate Smith . . . Mildred "Rocking-chair" Bailey . . . The



The incandescent glow of Broadway illuminates towering structures for blocks. At right the "come on" displays of feature pictures feed the box office coffers



Here at left is New York's Public Library, Astor-Tilden-Lenox Foundation, at Fifth avenue and Forty-second street, and looking north. As the writer remarks: "With 'broadwayitis' there is no time for highbrow thinking or public libraries." At right we are back on Broadway in the Roaring Forties, gazing on the array of stars in lights at the Paramount Theatre

Street Singer . . . Sophie Tucker, good old Sophie, may she sing forever, and Tom Terriss, who still stirs the old romance of vagabond wanderlust.

I focused my protuberant orbs on Pola Negri, Lilyan Tashman, Buddy Rodgers, Norma Talmadge, George Jessel, Mills Brothers, Georgie Price, Stoopnagle and Bud . . . I was fascinated by the trick fingers of the "Old Maestro," Ben Bernie, and

the dental ad teeth of George Olsen, but stop me or I shall go on . . . and on.

Caught at Both Ends

A gag that struck me funny in New York was at Bryant Park, where they charge you 5 cents to view, through the big telescope, persons on the observation tower of the Empire State Building, who in turn have just paid a dollar in order to go

up and look down at you . . . The thing has endless possibilities . . . they took me at both ends.

I liked to watch the ebb and flow of the plush of humanity with its acres of faces . . . eager faces, hard, tired and brooding faces . . . all carrying the indelible marks of twentieth century madness . . . I have watched statuesque chorines and portly dandies at stage doors . . . beggars recoiling under the scrutiny of flatfoots . . . stuffed shirts in theater cabs . . . push-carts weaving in and out of clouds of monoxide gas from hurrying taxis.

Symphony of Ballyhoo

I often stopped to study old Rosey, the vendorine, milling in the crowd at the Booth Theater . . . old Rosey, who always wears a pink net on her head, the kind we used to see over baskets of peaches to bring the illusion of ripe lusciousness.

One is ever conscious of the clanging of street cars, the rat-tat-tat of riveters, the siren of emergency hurry-up wagons, the raucous voices of newsboys and bus barkers, and the rumble of subway all blend to create a symphony of Broadway Ballyhoo.

This may all seem like a Broadway complex, but I feel sure, to "youse guys," I am just a tourist.



Looking north from old Times Building in Times Square at Forty-third street or thereabouts. Broadway here crosses from lower right to upper left and Seventh avenue from lower left to upper right. In centre behind the mass of signs may be detected 1600 Broadway, occupied for so many years by Universal

Zane Grey Hunts Thrills in Rapids

For Benefit of Camera Troup of Fifteen in Nine Boats Negotiate Perils of Oregon's Most Aptly Named River Rogue

By J. E. MORHARDT, Jr.

Photographs by Romer Grey, H. C. Anderson and J. E. Morhardt, Jr.

MORE and more in late years the motion picture industry has turned to an exploitation of nature. We are just discovering that every one likes to travel; that the charm of far places and new sights stirs the imagination of an audience more readily than the old time-worn everyday plots.

Zane Grey is in a position to satisfy this audience hunger for adventure in pictures as well as in stories. Perhaps that in part explains his summer location on the North Umpqua, Campbell River and the Rogue, for there was to be found real fishing, hard sport and something to catch.

I was, fortunately for me, a member of the party. There were fifteen of us in all, including Romer Grey, in charge of production of the motion pictures; H. C. Anderson, cameraman; Bob Carney, who assisted in the production of "South Sea Adventures," and last but by no means least, George Tahahashi, Zane Grey's cook, who is a picture, either motion or still, silent or sound, all by himself.

We started the summer at Steamboat Creek, on the North Umpqua River. The weather was wet for two weeks, so wet that you could fish quite conveniently in the middle of your tent and with fully as much chance of catching something there as in the icy river. Finally a week of sunshine dried the maps out enough to enable the party to locate itself and get comfortable now and then.

The river began to go down to normal. Romer Grey brought in the first catch of the season, an 11½ pound steelhead. He followed the fish up and down the river for an hour before tiring it out.

Presently the camp was flooded with fish, every evening wild with activity as the crew took turns trying to figure out where a steelhead might jump when there was hardly enough light to see the mat box and you were afraid the "take" would look like a Scotchman's exposure.

Nine Ships in Fleet

Unfortunately fish don't bite well when there is any sort of illumination, and you can't stick up inkies all over a mile of river, so we missed as much as we got.

During the daytime, when the fishing fell off, there were always the rapids to consider. We were looking forward to considerable white water on the Rogue and found the Umpqua a good stream to practice on. Our

fleet numbered nine craft of varying sizes, ranging from a seagoing peanut shell to a twenty-three-foot grub boat. If anyone became restless he shot a bit of the river, not infrequently pushing the stem of the particular boat in an inch or two.

Accompanied by the Mitchell and

plenty of film we ran the river from Steamboat Creek down to the narrows. The whole country turned out to watch the shooting of the Rock Creek rapids, which are tough in any language. The cameraman, as usual, got hung up on a rock and had a swell time till someone threw him an oar.

Our success on the lower river being so great, we decided to do it up right and come down from the headwaters, portaging two falls and spending ten days at it. We built our own boats and all they lacked were wheels. We started near Diamond Lake.

The first day we portaged 15 logs,



Romer Grey and Fred Popken taking camera boat through upper Black Bar. Cameraman Anderson's magazines shown at bottom left.



Romer Grey Shooting Argo Falls. H. C. Anderson on Rock.

3 logging bridges, 10 falls and ended up by carrying the boats through the dense forest instead of rowing them.

That one day was plenty. We hauled one boat through the timber a mile or more, in fact we rowed just fifty yards during the course of the day. Everytime we'd reach a nice stretch of rapid to run it would end up in a twenty-foot fall that resembled a couple of Niagaras.

Tire of Steelhead

We packed the boats out on our backs, deciding wisely, no doubt, that some other time, with better equipment and a year to spare, would be soon enough to complete that epic.

Eventually we became tired of shooting, smoking, and eating steelhead, so we changed location to the Campbell River, at the upper end of Vancouver Island. There is much to recommend that lovely spot both from a photographic and a fishing standpoint.

Here the great silver tyre salmon lies along the edge of the kelp beds waiting the autumn rains to ascend the river for the spawning grounds. They are hard to catch, as they do not eat, and strike the trolling spoon only out of the spirit of fight.

Here, on the edge of the inside passage to Alaska, we pitched camp and shot a number of scenes depicting the fight a fifty-pound salmon can put up on a light rod. Fortunately, Zane Grey always catches fish, so we got plenty of footage that would make any fisherman break the tenth commandment.

The cameraman fished incessantly while working, rowing up and down the straits, working himself into a lather, and when he finally did hook one, he pulled the shirt off its back and lost it.

Finally, having shot enough film to make three feature length thrillers on tyre fishing, Zane Grey turned eagerly to the greater adventure of

'he Rogue River. Most of the group had shot the stream previously, and the talk ran to waterproof containers for this and that, the best sort of patching material for boats, what to do when you found yourself three feet under water in the middle of a rapid, and how to keep the cook from committing suicide over a waterfall with several hundred dollars worth of grub.

Blisters—

Time went fast in planning, and one bright morning in August found us trying to pack a ton and a half of stuff into eight boats. A swell job, but if you lack ingenuity there's no use tackling river running.

The first twenty miles from Grant's Pass contain no rapids. In fact, it's just a hell of a long row. Moreover, the wind took a turn up river, and if you stopped rowing you went back up stream. Everybody rowed blisters on the hands and elsewhere for days.

At Jumpoff Joe Creek we made the final packing, loaded all the boats to the point of sinking and started with some trepidation for Galice. Every so often some one of the party would hang up on a riffle and get the bird from the rest of the party.

We set up the camera about ten times during the day and most of us spent the night doing the same in our dreams, wiggling around to take the weight off one bruised spot on to another.

The next day brought us our first rapids of any importance, but it was always the same story: "Now this doesn't amount to much, but wait till we hit Grave Creek or Black Bar."

We negotiated Alameda with the sun in our eyes, unable to see a thing but silver water and gold sunshine, coming out at the bottom as much by chance as good management.

Advance Meditations

The special thrill in rapid running is just before you make the first plunge into a mass of foam and rocks. Maybe you won't hit it just right, maybe you've misjudged the current. You say to yourself, "Oh, oh, I'm going to hit that rock," and very frequently you do.

Or, having started nicely down a long white chute, you lose a rowlock and spend a frantic six seconds racing against time to get it back in before you smack head-on into a rock.

It's a big risk, for once in the water there's nothing to do but cling to the boat, hoping it won't break up completely before you reach the bottom. Too many lives have been lost on the Rogue to make one feel safe.

The next day brought us a gift Argo, Grave Creek, and the Wing Dam. The last was not pleasant—two inches out of line and the papers would be carrying some more vital statistics. The cameraman slid twenty feet down a smooth rock holding a Bell, dropped it and smashed it all up, and missed going into the river himself by bare inches.

Every so often some one would say, "wait till we reach Black Bar," and the whole crowd would look funny.

The next task consisted of hauling everything two hundred yards, each

yard like a mile, around Rainie Falls. Nothing there but round, slick, water-worn boulders! One misstep meant a broken leg. One boat got away and filled in a few seconds. We almost lost it.

Cheerful Miners

Then down Russian bar, every one bailing frantically at the bottom and dumping out soggy bedding. The miners at their small placer claims took us all in stoically, reminiscing on the number of boats and men lost there of late years.

Black Bar was still in the distance, but getting closer; and then suddenly down a steep pitch round a rock wall we pulled into an eddy above a smooth green lip of water with two waves boiling below it. Black Bar at last!

No one liked Black Bar. No boat goes through it without swamping.

Ours were certainly no exceptions. All the large boats hung on the brink and one after another disappeared in white water, drifting out below sinking to catch a rope thrown from shore just in the nick of time.

We left the two small boats till last, undecided as to what might happen to them. If the wave sucked them in under the falls it meant curtains for the boatman; if they smacked the cliff too hard, there wouldn't be enough left for a salvage job.

Finally it was decided to take a chance and run them through. One of the party volunteered for the first, and with all cameras trained on him he made the plunge. Smack—he hit the wave and slowly the stern rose out of the foam.

Up it went higher and higher until the little boat stood straight up. Then it sank completely out of sight, and we all gasped wondering what was to come next.

Would it be sucked back into the falls? Would it capsize and pin the boatman under it? Ten seconds went by and a head appeared below the wave; shoulders, then arms, and, still in the boat, the adventurer drifted down stream.

Some Ride

He was white when we rescued him, and he wasn't the sort of person who goes pale easily. "Boys," he said, "that was some ride," and he climbed out on a rock and sat down heavily.

Romer looked at the writer of this tale. "We'll take the next one through. You can put your weight in the stern so we won't go over backward." This writer will never forget the first drop in that tiny boat, straight down into the thunder of water at the base of the falls.

Down, down—everything in front blotted out in a wall of water that struck across the chest, then up, and more up though we threw all our weight into the stem. Romer was knocked flat by the shock and lost both oars. Still we went up and with a sickening lurch the boat started back under the falls.

I wanted to jump overboard, but couldn't. I wanted to yell bloody murder, but not a sound could I make. I strove helplessly against the disaster. Then, in a second, the bow came

up and felh with a terrific smash against the cliff. It shot down the rapid! Seconds more and we were out of danger. They pulled us in and that was that. What a ride!

The rest was hard work and beautiful scenery. Twenty-four hours hauling the boats and luggage around

Blossom Bar, rapid after rapid, easy and difficult. Zane Grey himself shot almost all of them. Campfire at night and feet dry for a few hours. And finally the last stretch of calm water into Gold Beach. A tired, hard, lean happy crew, with boy, Oh boy, what memories! What a trip!

This 25mm. Finder Permits Both Assistant and Director to See Shot

ONE of the latest contraptions to be added to the cameraman's already large supply of new gadgets is a wide-angle finder capable of taking in a greater scope than a 25-mm. lens on standard 35 mm. film.

Of course since there has been a long felt need for such a finder Fred Hoefner, who makes the mechanical parts, and Harrison and Harrison, who make the optical works to go inside, may be excused from deliberately planning to add to the cameraman's worries, in fact United Artists gave Harrison an order for the first two finders and then had to wait for eight months before they finally got them.

Although the size and weight of the finder is slightly more in keeping with blimps than cameras, it has all the earmarks of old fashioned ruggedness. For instance, in focusing, the entire optical assembly, including the front of the finder, is slid back and forth on gibs by means of a screw which turns very easily with one finger, the length and contact surface of the gibs being amply sufficient to insure a smooth working condition at all times.

The magnifier box, instead of being in two pieces, is in one solid piece. The ground glass and magnifying lens are slipped in from the large end and held in place from the outside. This should give at least one extra chance to drop the finder without raising the breakage risk.

Pinchbar Not Needed

In aligning the finder with the camera lens, the bracket of course takes care of the right and left positions, but for up and down, instead of the good old fashioned way of slightly bending the camera or finder bracket with a pinchbar, all that is necessary is to turn a screw on the front of the finder and the image can be raised or lowered any amount desired, as the whole optical assembly is fastened upon a secondary movable plate controlled by the screw in front.

The optical system differs from anything that has been used before in that, although the minus lens is used in front to increase the angle, the amount of barrel distortion which always accompanies the use of a minus lens in front is surprisingly small due to a five-element lens system used in combination with two reflecting prisms. The lenses are all cemented to the prisms and the arrangement and separation of the lenses and prisms are such that not only distortion is taken care of but also travel

ghosts are so faint they are of no consequence.

As a rule when an assistant cameraman and director want to look into a finder at the same time a problem is presented. With this device any two of them can look into the finder at the same time, as the position of best view is from seven inches on back from the finder, and as the image is very large two persons on friendly terms may look in, one over the other's shoulder, and see exactly what is happening.

Army and Navy Installing RCA Photophone Equipment

WITH upward of 300 battleships, destroyers, cruisers and shore stations equipped with Photophone sound reproducing apparatus, the Navy Department has awarded a contract to RCA Victor for installation of similar apparatus aboard the Farragut, Dewey, McDonough, Hull, Minneapolis, Tuscaloosa, San Francisco and Worden.

The United States Army, which has Photophone reproducing equipment in seventy-five posts in various parts of the world, also has placed an order for an installation at Quarry Heights.



25 mm. Finder

When Eight Lives Lean on Thread

Altifleish Tells How His Greenland SOS Is Picked Up by Station Active but Four Fifteen-Minute Periods a Day

As told by **JERRY ALTIFLEISH**

To the Sassiety Reporter

PROLOGUE

LIFE . . . What a merry-go-round! . . . round and round . . . one becomes dizzy . . . one falls off the merry-go-round! . . . naturally one seeks an antidote . . . Friendship! . . . what a soothing antidote . . . Friendship . . . but one must grope for the remedy . . . so I ankle down to Ches's place . . . just a speakeasy to most people . . . but to me a shrine . . . yes! just a speak! . . . but nevertheless a gathering place for newsreelers . . . for friends . . .

I'm a mortal . . . aren't we all? . . . down with a mild attack of the blues . . . I need solace . . . perhaps just a soothing of an immature ego . . . that word 'blues.' . . . But I set out to kill the blues . . . at least that is definite . . . so I ankle over to Ches's . . . the newsreeler's hang-out.

Ches's is quite deserted this blue eve . . . not like it used to be . . . a melting pot of experiences . . . of newsreelers . . . of men . . . men who have the knack of laughing . . . laughing at the grueling grind of Life . . . but tonight . . . Ches's Place! . . . a tomb . . . a silent monument to the past . . . a happy past . . . where once newsreelers gathered . . . and drank . . . and laughed at the sordid . . . the foundation of Life . . . Reality . . .

So I ankle into Ches's place . . .

the newsreel shrine . . . It is deserted . . . save for Ches . . . the bartender . . . that quaint, strange philosopher of Life . . . a bartender . . . but one who understands fully Blues . . . destroyer of the happiness of Life.

So I sit there . . . and silently drink . . . with only Ches to perceive . . . presently I become animated . . . I confess my troubles to Ches . . . good old Ches the bartender . . . I am in the desolate confessional of Ches's Place . . . a speak!

Ches the Philosopher

On the walls hang a few 'eight by tens' of newsreel pals . . . once they graced the bar . . . in person . . . but all is quiet tonight . . . save the inanimate pictures on the wall . . . a far cry of Life now dead . . . of Friendships . . . newsreel friendships . . . even if in a barroom . . . Life goes on . . . the merry-go-round of Life . . . bringing alternately its subtle substitute . . . Blues.

Ches being a philosopher of Life . . . senses the downtrodden acute attack that temporarily undermines the giddy ride on that merry-go-round . . . he works hard to deaden the pain . . . with his merciful drug, liquor . . . and halfway succeeds.

Then the telephone jingles . . . nothing extraordinary in Ches's place, a telephone bell jingling . . . but nevertheless it inspires hope on a blue night like this. . . mebbly a voice of

kindliness calling . . . Ches answers. "Hello, why, you old baboon! Nobody here! Jest Red! Want to talk to him? . . . Okeh!" . . .

So I ankle over . . . I answer with a forced humor . . . "Swimming Pool!" Thank the lord for that sense of humor! . . . Sometimes it helps a awful lot . . . Yea, you old baboon! Your voice sounds familiar! . . . who? . . . Jerry? . . . not Jerry Altifleish? . . . why, you old mutt! . . . thought you was drowned long ago . . . up there in Greenland . . . read sumpin about it in the papers . . . but didn't follow it much . . . you know a guy never worries much about things . . . and friends . . . and dangers . . . unless they concerns yourself!

"What you doing? . . . Come on over! . . . We'll hoist a few . . . and talk over old times . . . Okeh! . . . It's still the same old address . . . I'll be waitin'.

"Hey, Ches, gimme another drink!"

Swell world . . . old pal comin' over! . . . Fresh from the dangers of Life . . . The Flyin' Famby! Forced down in Greenland . . . and saved! . . . Saved by them nimble fingers of Jerry Altifleish . . . dashin' out the magic call letters S-O-S . . . and now Jerry Altifleish on his way over to give me the inside dope on the flight . . . modestly . . . but nevertheless the inside dope . . . Life . . . a merry-go-round . . . but nevertheless . . . very interesting.

"Ches! Gimme another drink until Jerry arrives!" . . .

JERRY'S STORY!

NORMAN ALLEY and I drew the assignment to accompany the Flying Family, in their Sikorski amphibian plane, City of Richmond, on a transatlantic flight by way of the northern route. Norm was to be the lens pointer and I was to handle the sound, or noise ketcher as you call it.

Our equipment consisted of a Mitchell RCA sound outfit, a DeVry and two still cameras. We also took along 15,000 feet of negative raw stock. All unnecessary equipment was left behind to keep the weight of our gear down to a minimum.

Well, we were on edge plenty waiting for the take-off, as it seemed like a glorious adventure to both of us, to be the first newsreel men actually to participate in a transatlantic flight and make a motion picture record of an event to go down in aviation history.

Finally we were under way. We made some sound stuff on our stops at St. John's, N. B., and Hopedale, Labrador. Enroute Norm was shooting air shots with the little DeVry. You know Norm always was a DeVry and Eyemo expert back in the old silent days before we noise ketchers got mixed into things, you dumb red-head!

Leaving Labrador, we started on



The City of Richmond joins Davy Jones's Locker off an uncharted island of Greenland.

—Photo by Altifleish.

our flight across the Atlantic proper, and here we were to get our taste of being participants in a transatlantic venture by way of the air. Norm was carrying a supply of those silly little caps you cameramen insist on wearing—berets.

We See the Ocean

Flying between Labrador and Anticosti Island Norm stuck his head out of the hatch and, zip, beret No. 1 joined the list of the missing. Later the same thing happened to beret No. 2. Then came the nemesis of transatlantic flying—fog.

Our pilot started to climb the ship until we reached an elevation of 12,000 feet. We were flying blind now. It seemed uncanny being out there in space. Presently the motors were freezing from the cold at the altitude we were moving in.

Hutchinson had to bring the ship down to a lower altitude. Slowly we dropped, when suddenly at 2000 feet we could see the water below. We had a 2000 foot ceiling with fog and cloud banks above, below the ocean and clear visibility. We could see Greenland 100 miles away. We landed at Godthaab, Greenland.

Here we made some more sound stuff and became quite a curiosity to the natives, mostly Eskimos. I noticed that on Sundays the gals wear a quaint beaded, cone-shaped neckpiece. I decided I wanted one of these to bring back to make into a lamp shade for my den. Well, they are very pretty (I mean the neckpieces, not the gals, you dumb redhead) and I decided I better get going on a dicker for one of 'em.

Gals No Spik

Well, these gals don't understand a word of English, and it seems they use this ornate piece of dress as sort of an engagement affair. All the single gals have them and when they marry, why they stop wearing them. In trying to bargain for the particular one I selected all that I would get was a dirty laugh from the girl. All the other islanders joined with her in her merriment. It was beginning to get my goat.

Finally, I went to the big shot of the island and told him my troubles of trying to reach a bargain on the neckpiece. He went back with me, engaged in a brief conversation with the gal, and started to laugh himself. My blood temperature was beginning to go up by now. Well, it seems this silly frail thought I was asking her to marry me in asking for this darn neckpiece. Every time I would point to it and then to me why all I'd draw would be a hearty ha-ha. Finally I got the bargain through. Paid 50 kroner, or about \$10 in our dough, for it. A fortune to them and a fair price for a year's work, which it takes to make one of these things.

Christen Heifer Hall

At Julianehabb, Greenland, we found that at one time or another the village must have possessed a goat, for we put up in a joint that had all the earmarks of having been a goat den. What a place! Norm and I immediately christened the joint Heifer Hall. Three days in this place



Making a scene at Godthaab, Greenland.

—Photo by Altifleish.

and we organized the Knights of Heifer Hall.

All the settlements up that way are composed of three or four whites and perhaps 30 or 40 Eskimos who live in rock houses of ungodly conditions.

Greenland is a strange, closed country where visitors are prohibited and the Eskimos are never allowed to leave. They want to be called Greenlanders, and resent being referred to by any other name. Most ports have only two or three boats a year. The sole trading is furs and a bit of fishing. The scenery is wonderful by plane—glaciers, mountains with 12,000 foot elevations, ice caps and the beautiful northern lights play their symphony of color on the horizon.

Then the take-off from Julianehaab, and to experience the climaxing finish of our flight. The weather was beautiful on the take-off, but we suddenly ran into a heavy blizzard and winds. Our pilot was flying low. Below us were icebergs, and snow and sleet were forming on the wings of the ship and on the windshield.

Cameraman on Wing

Again we were flying blind, and I knew we were in a dangerous predicament. Then we were forced to land and into what seemed sure oblivion. Norm Alley was out on the wing trying to kick small pieces of ice away from a pontoon. Half an hour of this and he sure was wet, with the waves continuously breaking over him.

As serious as those minutes were I couldn't help being thankful that I was the radio operator and had to stick to my post in the ship instead of being the cameraman on the flight. I did not know at the time that I was to get my drenching later. Norm and Pete Redpath, our navigator, scrambled ashore and helped the rest out of the ship, Hutchinson and myself remaining aboard. I was busily sending out the S-O-S and giving our position, which Redpath had given to

me. I did not know it at the time, but the station that picked up my S-O-S only went on four times a day fifteen minutes at a time.

Fortunately for us it so happened we just struck one of those periods, otherwise we would have been doomed. "Newsreel luck," they call it, I believe. Finally my transmitter gradually died out as the current in the batteries became exhausted.

We were in the great unknown alone. We salvaged what we could from our fast sinking ship, scrambling up the ragged rocks, and started to establish our camp, such as it was to be. Norm and I salvaged what we could of the movie equipment. Some of the sound equipment was lost, but we had presence of mind enough to save all our exposed and unexposed raw stock and the De Vry.

Newsreelers' Comforts

We cut up the upholstery of the seats in the plane out of which we made shoes to keep our feet warm. There are many places more comfortable than being on a Greenland island for two days and nights with clothing frozen stiff and sleeping in snow, with absolutely nothing to burn. All there are there are rock and water, icebergs and more of the same.

We thought we were on the mainland of Greenland and decided that some of us could perhaps set out for Angmagsalik, which we figured to be about twenty-five miles away. Later we heard we were wrong, that we had landed on an uncharted, small island. Again "newsreel luck" had guided us.

At Julianehaab we had picked up half a lamb that we were carrying to the radio operator at Angmagsalik. This came in mighty handy now. Norm Alley announced that he was nominating himself for position of chef. He was unanimously elected—good cook, too, we were to find out.

So Norm set out and erected his kitchen, equipped with five cans of canned heat and the lamb and some



Upper, back from oblivion! Jerry Altiflesch arrives in old New York. Center, Ruff, mechanic, and Jerry aboard Lord Talbot examine their beards after rescue. Lower, Norm Alley, cameraman, and a few Eskimo dames at Godthaab, Greenland.
—Photos by Altiflesch.

grease we had salvaged from the plane. Norm built a fire with the canned heat, a bit of film and the grease and we settled down to our first meal in oblivion.

A real treat, boy. I'll recommend Norm as a cook to my dying day. I had one bottle of good old three-star Hennessy, but it broke its neck being transported ashore. Also had one small bottle of champagne. I divided this between eight, and what have you? A king's meal cooked in dirty film cans, but nevertheless probably the greatest meal of my life, thanks once more to Norm Alley.

Then we set out to the serious task of watching for a rescue. We had a few signal flares and we sent them up. Finally we resorted to the negative raw stock—burned it in hopes of being seen. Norm and I hung on to the precious exposed film and used only unexposed film—news reel instinct. After two days and nights of this, bitter cold and snow, again it came my turn to watch. It was my good fortune to be the one selected by Fate to sight the rescue ship. First there was just a faint glare of light in the distance. I pointed it out to the rest of our camp. Frantic signals followed then with our film flares.

Then Came the Beaner

Burning film! What a godsend. Slowly the rescue ship got to us, the Lord Talbot, a fishing trawler. We were safe—rescued from oblivion. Then came nine days on the Lord Talbot. It was terribly dirty, but we had a picnic. Two rations of rum a day! Then the last day out the last is consumed, "beaner," they call it.

Wow! what a rum beaner I went on, too. Life owed it to us, I figured.

So ended my experiences on the first transatlantic flight made by two newsreelers. No more for me. I am going to take up checkers or something like that. As for going back to Greenland? Yes, when palm trees grow there!

Gosh! I don't want to be a hog... Give someone else a chance. Oh, yeah! Hey, Ches, fill 'em up once more for Red and me. Isn't every day two old cronies can sit together at a bar and talk over experiences."

The telephone jingles. Ches answers. "Wait, I'll see if he is here!" Red answers—speaks awhile and hangs up. "Well, so long, Jerry! Gotta go! Have to cover a style show! Newsreels! From thrilling rescues in Greenland to a lousy style show with a bunch of frails prancing around in gowns made out of stuff with names you and I ain't ever going to be able to pronounce. What a lousy business? But I guess we all love it! So long, Jerry!"

EPILOGUE

Ches's place! Another quiet evening... "Hello Ches!"

"Howdy! See the paper tonight yet?"

"No!"

"Well, look!"

You scan the front page... nothing of particular interest... wait a minute... something referring to the Flying Family here... Davenport, Iowa, dateline...

Gerald Altiflesch, radio operator on the flight of the Flying Family, becomes engaged to be married... Old Jerry... Happy ending... Newsreelers... funny people... but human people.

Gordon Pollock Returns From Paris After Two Years Still a Good Yank

GORDON B. POLLOCK returns from a two-year sojourn abroad and is more than happy to be back in Hollywood after working under the Paramount banner in France, England, Germany, Czechoslovakia, Holland, Belgium and Italy.

Though still wearing a beret he assures us that he has not gone "furren," that he is a much better citizen now than when he left, and feels the best cure for those of us who are discontented with things here is a trip there.

When one pays just a little less than \$1,700 for a Ford eight in Paris, \$2.38 for one package of Chesterfields in Berlin and 40 cents for a Saturday Evening Post in Italy there must be a reason.

He reports that Harry Stradling and Ted Paul are still the P.P.P.s (Paramount Photographic Pillars) of the Joinville Studio and are thriving on continental soil.

Phil Tannura has gone British in a large way, though at present he is in charge of photography for the Alexander Korda Productions in Paris.

Borradaile the Benedict is doing

some good work as first cameraman in England and one to whom the British slogan "Made in Great Britain" would most aptly apply.

Pollock further informs us he will shortly be in a position to reveal a number of very important developments of his pertaining to silent camera construction. A number of our members are familiar with his research work and are enthusiastic over the ingeniously simple and direct manner with which he has solved a most difficult technical problem.

Wyckoff Travels to Ozarks to Make Two Reels in Color

TO make a two-reel picture in color Alvin Wyckoff has left Hollywood by way of St. Louis for the heart of the Ozark mountains. The cameraman knows the country into which he is taking his camera, for he produced a picture there something over a year ago. The present very satisfactory contract is the result of the photographic and entertainment quality returned at the time.

THE OLD ERA WENT OUT WHEN THIS FILM CAME IN!

HERE are some of the contributions which Eastman Super-sensitive Panchromatic Negative has made to the motion picture industry: greater artistic opportunities for the cameraman...adaptability to any kind of light...lowered lighting costs on the lot and in the studio...lessened strain for director and actor...greater latitude for the laboratory...better prints for the exhibitor... All along the line there have been changes in procedure and improvement in results. In fact, the old motion picture era definitely went out when this film came in. Eastman Kodak Company. (J. E. Brulatour, Inc., Distributors, New York, Chicago, Hollywood.)

EASTMAN **SUPER-SENSITIVE**
PANCHROMATIC NEGATIVE (GRAY-BACKED)

Sound Recorder Developed by Fear

Camera Builder Resumes Business Activity as Consulting Engineer of New Cinema Sound Equipment Company

EVERY year since the advent of sound in motion pictures new developments have aroused the interest of technicians connected with the industry. The current depression has largely curtailed development work, and the year 1932 has seen few changes. Yet there are some progressive individuals who have had the courage and optimism to go ahead with the development of new apparatus. Among these are Ray C. Wilcox and C. F. Wilcox, who, operating under the name of Cinema Sound Equipment Company, deserve praise for their work in developing what is described as a new sound recorder of super-quality and design. This is being introduced after four years of research and development work.

Capt. Ralph G. Fear, one of the best known engineers in the motion picture industry, has acted as consulting engineer in the work on both the electrical and mechanical features of this recorder. Capt. Fear is best known for having invented the equipment manufactured by the Fearless Camera Company, but also he is recognized as one of the pioneer engineers in the field of sound recording.

The new company has leased quarters in the Fearless Camera building in Hollywood in order that all manufacturing activities may be guided by Mr. Fear. It is anticipated the requirements of the industry will make necessary the designing of much equipment. To handle this Cinema will be placed in a strong position.

New Sound Recorder

The new Cinema portable sound recorder, using glow lamp recording, consists of a recording amplifier of new design, having automatic volume control and noiseless recording built in as an integral part. The amplifier itself, a four stage unit, is overpowered so that perfect sound amplification may be had without distortion. Provision is made in the amplifier for using two microphones, the mixing circuits being built into the main amplifier.

Meters are provided for reading the volume level, battery current to the recording lamp, and voltages of the various batteries used in the system. Cannon water-proof plugs are used for connecting the microphones and recording lamp to the amplifier. The amplifier is built into a neat suit-case type of carrier and is designed so that when in use it may be mounted on top of the amplifier battery case. Two plug-in jacks are provided for the monitoring phones.

Two battery cases are supplied with the recorder, one case for a com-

plete set of batteries for operating the amplifier, glow lamp and microphones, the other for a set of batteries for operating the camera and recording head motors. By using two sets of batteries in this way little trouble is experienced with the batteries running down. A battery eliminator can be supplied where alternating current is available.

Head Designed by Fear

A condenser microphone with two stages of amplification built into a bullet type housing is supplied as regular equipment. This microphone is built by a company internationally known for its high quality products.

It is supplied with its own stand, but may be detached for recording from a boom or cable support. The microphone cable is of the five conductor shielded type with Cannon water-proof connectors for attaching to the recording amplifier. The tubes used in the amplifiers are standard type R. C. A. Radiotrons.

The recording head was designed by Capt. Fear, who says this new recording head has features embodied in its design that are not found in other types of recording head. Patent applications have been filed on these features. The Cinema company has the exclusive license to use these new inventions in their recorders.

The recorder is of the double sprocket type with recording being done through a mechanical slit of improved design. A quickly removable mechanical slit is used because this type gives least trouble. A gauge made from shim stock is furnished for setting the slit to the proper opening of one-thousandth of an inch.

In addition to this the slit surface is made one-half thousandth inch below the surface of the film and this reduces further the possibility of trouble from dirt in the slit. Inasmuch as dirt is the only thing that can cause trouble with the mechanical slit, provision is made for cleaning the film before it passes in front of the recording slit.

This film cleaning device is found in no other recording head and tends to make better recording. The slit may be removed for cleaning, when necessary, in a few seconds.

New Type Filter

Two sprockets are used in the recorder, one for feeding the film to and from the magazine and the other for feeding the film past the recording slit. Suitable loops between the two sprockets prevent any irregularity of film motion reaching or being transmitted to the recording feed sprocket.

A new type of mechanical filter

with a filter retard is used on the recording feed sprocket. The name "filter retard" was coined to describe a new invention of Capt. Fear's that eliminates possibility of "wow-wows" in recording. The head is driven by precision cut worm and worm gear, made in the Cinema's own plant, as the so called stock gears are not accurate enough for motion picture work and sooner or later cause trouble in recording.

An automatic belt tension device, which prevents film buckles and places a uniform load on the recording head motor, is built in. This feature was first used in the Fearless Camera, where it demonstrates that constant motor speed is assured. There is practically no difference in power consumption for a full 1000-foot roll of film.

A Westinghouse A.C.-D.C. Selsyn type inter-lock motor is used for driving. This motor is the same type as is used for the camera drive. Automatic speed control of the governor type can be furnished at a slight additional cost to those who require a more elaborate equipment.

The main drive shaft is connected directly to a tachometer, situated at the back of the head. In addition to the tachometer, which is calibrated in feet per minute, there is a Veeder footage counter, also situated conveniently at the back.

The glow lamp tube holder is also at the rear of the head, where it is at all times visible to the operator.

Sassiety Reporter's Sister Gives Hollywood Onceover

VISITING Los Angeles the latter part of October at the conclusion of a month's vacation have been Bernice Felbinger and Lillian Dobat of Chicago. Miss Felbinger is a sister of International Photographer's Midwest correspondent, Fred A. Felbinger. The two visitors report Hollywood, with the exception of Chicago, the most interesting community they have known.

The only evidence to cause skepticism regarding the accuracy of their nomination for first place in their municipal affections was their quite apparent reluctance to leave the one to return to the other. Miss Dobat went directly home, while Miss Felbinger traveled north to San Francisco to visit friends.

British Censors Report

THE total number of feature films passed by the British Board of Film Censors during August, 1932, was 49, all in sound, showing a decrease of 5 over the output for July, 1932, and a decrease of 1 as compared with August, 1931.

The total of short films was 113, 111 of them sound, as compared with 191 during July of this year and 64 in August of last year.



Cream o' th' Stills



TO ZANE GREY

*Yours is the heritage of those pioneers
Who fired by visions sought out new frontiers
And, blazing a way across the wilderness,
Revealed the wonders of the unknown west.*

*They dreamed a dream, and that dream still prevails,
As with your pen you blaze a thousand trails—
Opening wide the doors of high romance
To wanderers held in thrall by circumstance.*

Zane Grey, with morning's catch of steelhead, eight, nine and eleven pounds.

Verse by Berenice Betillion.



Cream o' th' Stills



Taken from the western part of Hollywood the camera points to the east. In foreground to right may be seen the Boulevard leading to the business district.
Photo by
R. S. Crandall



Edward H. Kemp, one of the San Francisco members, sends from the Grand Canyon de Chelly this specimen of towering walls that might have been carved with a huge knife



Cream o' th' Stills



*From the eastern
part of Hollywood
Photographer
Crandall this time
points his camera
toward the west.
Hollywood
Boulevard now
is several blocks
away from the
set-up*



*Here is a quiet
moment in the
life of a
dude ranch
near Hot Springs,
Arizona,
as caught by
James Manatt*



Cream o' th' Stills



Here is Karl Freund, long time cameraman and now director, following Boris Karloff in his character in Universal's "Im-ho-tep," with Charles Stumar at the camera. Photographed by Fred R. Archer.

666 CHICAGO 666



In Focus—In Spots!

WELL, old Gar Wood went out and brought the speed record back to America agin for splashing a speed boat kinder gently-like over the drink at the tame speed of 125 miles an hour...Of course, sumpin like this jest couldn't be done unless them ole 666 news snoopers was around with them gossipy leases of theirs and their trigger aim with the supersensitive.

The usual Windy Village button pushers made the trek to Algonac, Mich...There wuz Eddie Morrison and that woman tamer noise ketcher of his, Phil Gleason...Tony Caputo and Ralph Saunders rolled the Pathe truck over...Floyd Traynham got up at dawn for Universal...Me and my dial twister Robertson brought up the end of the parade of Chi film burners over there.

George Hoover and Don Altendorfer were still twirling as Gar Wood's personal celluloid historians...To make a movie of the event for them birds as just mentioned wuz jest as easy as it wuz for Gar to break the record...Nothing to it...but to do it the gang had to get up at 4 A.M. every day, rain or shine, and it wuz kinder raining most mornings...which meant getting up jest the same, dashing down to the course, and finding out the thing again wuz postponed account of the weather.

Finally Gar got tired of the weather and went out and made the run in the rain anyhow...and it still wuz a pushover for him...You know, Gar Wood happens to be one of them birds up in the public eye what the news gatherers love to work with...Gar always has got the time to chin with you and do anything you want in the way of a pix.

Also he has a manager, Steve Hanigan, what rates aces with the boys...Steve always handles the publicity for speed...It's gotta be mixed up with the speed game for Steve to be on the job...Whether it's the Indianapolis auto Race or Florida Speed dashes Steve's always on the job with the old newsreel gang. Wal, I said the story itself wuz a pushover to cover, outside getting outa bed at 4 A.M...but what lingers in the minds of them silly newsreelers is the set-up of the joint we were camped at...up at St. Claire, Michigan.

Lived in a inn like you see portrayed in the feature fillum stories...right on a beautiful river, the St. Claire...And ships passed right be-

By the Sassiety Reporter As Told to FRED A. FELBINGER

fore your winder all day and nite long.

At night the moon beamed down and made them ripples kinder shimmer on the water, and I noticed a couple guys what pushes buttons and is kinder immune to romantic idears sorta stand there and watch the ships pass in the night beneath that moon on the St. Claire...and kinder wish the story would agin be postponed on the morrow jest so's they could again be there the next night to git another eyeful of the stuff them silly song writers mush about in their songs.

Well, you know, anybody kin be human in the proper settin, even newsreelers.

Following the Candidates

Out at Des Moines the President of the United States, Herbert Clark Hoover, made an appearance...and boy, what a mess of newsreelers can pop up for an occasion like that...The streets was lined with mobs of people to get a look at the Chief Executive and the First Lady of the Land, but they hadda kinder cranc their necks as the President was surrounded by the sound buggies of the 666 mob from Chicago...besides them, I seen old Arthur De Tita, Bob Denton and Al Waldron...the boys who travel with the President no matter where he may roam.

While at Chicago the Roosevelt special makes a stop and out pops one big mess of old timers of the panhandles...The Roosevelt train's press car was used as sort of a reunion hall for the old knights of the groan boxes.

A Author Visits Chi

Harry Birch and Bob Duggan, two old retired newsreelers, dropped down to swap lies with an old crony still battling them out...ole Lou Hutt...and during the reunion in pops Eddie Morrison, Tondra and his writing noise ketcher, Chick Peden...Peden, you know, has wrote the book "Newsreel Men"... sumpin well worth reading, too...I ain't got my autographed copy yet, but maybe Chick will limber up and rush it on if he lumps this.

Always chiselin', but never mind, I is already forwarded Chick the two-fifty for it, as I guess he has received plenty calls for free copies...being

Automotive Men Amazed at Strafford's Revealing Film

BILLY STRAFFORD, business manager of 666, startles the automotive industry with a scientific film he produced with his super-slow motion camera. Billy's camera is capable of making slow motion 62½ times slower than the old normal of 16 frames to a second, running a 400-foot roll through in six and a half seconds. Billy's picture shows what happens in the intake manifold of an automobile engine. His camera records an interesting exposé showing how the gasoline explodes as it passes through a manifold. The picture will prove of great value to automotive engineers.

in the game that he is...Jimmie Pergola was also on the train and dropped in to say Howdy to the old timers.

Is you heard Tondra's victrola yet playing "Song of the Islands"?...It's one of those one buck records he's got and he really gets tears in his eyes for old Honolulu every time the needle scrapes over the disk.

Business and Science

And while the news snoopers is prancing about hounding down the interesting from Life the more artistic element of the 666 tripod jugglers is found doing the following:

Roger Fenimore returns from an extensive trip filming a series of scenic shots on America's interesting cities.

Reed N. Haythorne again is packing trunks and equipment for an expedition into another unknown corner of the earth...Reed again is to accompany, into Asia, Professor Charles Breasted of the Oriental Institute of the University of Chicago.

Dick Ganstrum, Dave Hargan and Charlie O'Conner blew into the Windy Village the other day fresh from completing a series of industrials for the automotive industry at Detroit... The boys looked as prosperous as the old boom days of '29...Harry Birch hibernated to his cutting room to sort out many miles of scenes he has completed shooting on his soundie on the coming World's Fair to be held here next year.

Lables and Dead Bottles

Quinn Ryan, ace announcer of WGN, does the offstage for Harry's new pix...Bill Wienand sits up of an

evening up there in St. John, N. B., with nothing else to do but spend the night soaking the labels off of dead bottles to mail to yours truly...and rubs it in still more in his letter admitting to me "It wuz great stuff!"...and us with this thinned-out shellac floating around hereabouts.

Guy H. Allbright pops up with a letter postmarked Ridgeway, Va., where he is convalescing from a serious major operation...Guy says he enjoys reading about the old gang in International Photographer and hopes he will be back in the firing line real soon again...So do we, Guy...if any you blokes wonder how you

can reach Guy with a postage stamp his address is Box 15, Ridgeway, Va.

All you guys what had sech a hearty laff over the silly antics of dumb noise ketchers following the adventures of Roddy Giles better be reminded it ain't a worm if it can't turn...Maybe Noise Ketchers is entitled to a laff or two on them dumb button bushers they have to work with...meaning what?

Nothing, only the Sassiety Reporter again is burning the midnite oil pecking away at his typewriter...This time he's picking on "Lens Snoopers!"...Proving even newsreelers kin provide a laff or two for other readers.

tive two-color method where only one negative is photographed. The meeting was interested to hear William Crespinel of Cinecolor say he got a thousand feet of color picture from a thousand feet of pan negative. They use a split frame method and apply the color directly to the finished positive in an additive principle.

It is claimed to cost little more than regular black and white. This system is the outgrowth of considerable research on the part of William V. D. Kelley and the color shows promise.

Carrol Dunning gave a talk on his forthcoming color that is considering the needs of the industrial market for color in their demonstration reels. He has recently photographed a full length five-reel picture for the California Packing Company, covering the entire packing industry from the budding flowers to the labeled can. He uses an additive system on 35mm. film that is to be reduced to 16mm. in the final form.

R. C. A. is working on an elongated method of introducing sound on the longer film required by the additional frames necessitated in an additive color system for Dunning Process.

Judging from the results of this meeting color is due for another bow and it will be greeted cordially.

E. T.

Engineers Hold Final Meeting for Discussion of Progression in Color

THE West Coast branch of the Society of Motion Picture Engineers held its second and final meeting of its color symposium Oct. 26. It was of particular interest in that it was a resume of what is being done by the various engineers working on the color problem. There is a definite promise of new things in a color way, and many of the processes shown and explained were good and probably will solve the need of color.

The past failures of color have made engineers conservative, and they are out to solve their problems before imposing upon the public with inferior color. Like sound before it was a commercial possibility, color must be specially good in the laboratory and judging from the examples seen it shows some wonderful possibilities.

The first color shown was the Bell and Howell "Morgana" process, invented by Lady Juliet Williams, daughter of Eleanor Glyn, working in collaboration with S. G. Short for several years. Recently it was taken over by Bell and Howell and made a commercial possibility.

It utilized the regular 16 mm. pan film in an additive system requiring very little more light than black and white, and has a method incorporated in the projector of projecting each film three times, thus minimizing color pulse or flicker over other additive systems.

This system is little more expensive than regular black and white and has great promise for the amateur, since it only photographs 24 frames, thus cutting film consumption.

The next process shown was the Technicolor three color cartoon process in the form of a Disney Silly Symphony and was an innovation in sound and color. Words are inadequate in describing this demonstration. It was remarkable. Even the critical engineers were enthused. Very little was forthcoming in the way of method explanation. It was assumed, however, that it was an imbibition process, using three negatives.

Another process that has promise

is the two system, being worked on by the Cinecolor Company. The first demonstration was a subtractive film photographed by the bi-pack method. The colors were good, particularly the red, which in itself is a promise, since this system is similar to the recent Multicolor, which had a poor red. Their other system is an addi-

Adolph, Son of Capt. Henry Lomb, Passes Away at Age of Sixty-six

ADOLPH LOMB, vice president of Bausch and Lomb, died at his home in Pittsford, N. Y., a suburb of Rochester, Sept. 30, after a brief illness. He was 66 years old.

The eldest son of Capt. Henry Lomb, the co-founder of Bausch and Lomb, he had been connected with the optical institution established by his father and John Jacob Bausch for fifty-three years. He entered the company when a lad of fourteen, leaving temporarily to continue his university studies.

Besides being an executive of Bausch and Lomb, Mr. Lomb was identified with a number of scientific and patriotic societies chief among which was the Optical Society of America. He had been treasurer of that organization since its inception and one of its prominent financial supporters.

Carrying on a work instituted by his father, Mr. Lomb was interested in the welfare and activities of civil war veterans and the sons of civil war veterans.

He also was prominently identified with German-American Societies in Rochester, and during the strained days of the World War was active in promoting the best interests of German born residents in the United States.

Mr. Lomb was born in Rochester in 1866, was a graduate of the Univer-

sity of Rochester, Class of 1892, and also had taken advanced work at the Massachusetts Institute of Technology and the University of Berlin, Germany.

Mr. Lomb leaves his mother, Mrs. Emilie Klein Lomb, widow of Capt. Henry Lomb; a brother, Henry C. Lomb of New York City; a nephew and two nieces. He was unmarried.

Motion Picture Equipment

Moves to Larger Quarters

GAINING markedly in factory and office area the Hollywood Motion Picture Equipment Company, Ltd., is now settled in its new quarters at 645 North Martel street. The location is at Melrose, six blocks west of La Brea, Hollywood. Also with offices at the same address is the Pacific Industrial Films, an allied corporation, its chief executive being Arthur Reeves, head also of the equipment company.

In the front of the structure at North Martel are demonstration and sales rooms and the private office of Art Reeves. In the remainder of the building, containing over 3000 feet of floor space, are cutting, recording, monitor and projection rooms. Alterations are being made so that a sound truck may drive right on to the floor of the recording department.

United Air Lines Employing 16mm. Film to Show Cross Country Flight

TO PROMOTE interest in air travel, United Air Lines are using motion pictures. A 16 mm. 800 foot film, "Across America in Twenty-seven Hours," is being shown by Air Lines traffic representatives before luncheon clubs, business men's organizations, women's clubs, colleges, and high schools. Ten Bell & Howell Filmo projectors are being used for presenting the subject in various parts of the country.

The film consists of a pictorial narrative of a flight from California to New York and includes many remarkable views of planes flying over scenic and historic country, particularly the western mountain areas. There are splendid shots of the big Boeing 14-passenger mail tri-motored transport with a background of the Rockies and the Sierras, and fine aerial views of fourteen cities flown over on this 2700-mile flight from the Golden Gate to the Statue of Liberty.

Interior scenes of the plane in flight, including the serving of lunches by uniformed stewardesses, give the public a new appreciation of the comforts now available in the modern multi-motored transport.

An interesting part of the film is the depiction of the many new aerial navigation aids, such as the two-way radio telephone whereby pilots talk to ground stations and to pilots of other planes hundreds of miles away, and the direct radio beam, the dots and dashes of which hold the pilot on his true course even if the landmarks are not visible. There are interesting views of the cockpit and its instrument board with ninety instruments and controls.

The modern air transport system is now much more than merely a plane in the sky, and sections of the film have to do with the servicing and preparation of airplanes for flights at division points. The audience gets a new insight into the extremely careful manner in which responsible air transport companies care for their equipment.

"We know of no more effective sales solicitation method than the showing of such films," said a United Air Lines official.

Wampas Plan Merit Awards for Best in Publicity Work

FOR the purpose of "bettering motion picture publicity, advertising and still photography," plans for the presentation of a series of annual awards of merit for these three phases of showmanship were drawn up at an organization rejuvenation meeting of the Wampas, held recently at the Writers' Club.

At the next gathering of the publicity men committees will be appointed to settle the details of the awards plan, which, if present plans

go through, will embrace the work of theaters everywhere in the United States and the efforts of New York and Hollywood publicity and advertising departments.

So far as concerns betterment of still photography this magazine begs to suggest one of the most certain ways of accomplishing that end would be adoption of a policy of assuring recognition or credit to all

still men producing worthwhile pictures. Such recognition is bound to be an incentive to bring out that last ounce of talent residing in the individual.

Victor to Make Cleaner

The Victor Animatograph has taken over the manufacture and sale of the 16mm Simplex film cleaner which has been manufactured on a small scale by H. M. Reynolds during the past year.

Victor will manufacture only the improved Model C, which involves three film cleaning processes—immersion in cleaning fluid, passage between saturated stationary pads and light polishing between revolving felt discs.



EXPANSION

I am pleased to announce that I am
now located in my new and
larger quarters at
645 North Martel Avenue
Hollywood
—ART REEVES

PHONE:
WYoming 4501

Hollywood
MOTION PICTURE EQUIPMENT CO. LTD.
645 NORTH MARTEL AVE. CABLE ADDRESS ARTREEVES
HOLLYWOOD, CALIFORNIA, U.S.A.

EASTMAN
FILMS

BRULATOUR

WHAT'S WHAT!

Published Monthly by J. E. Brulatour, Inc., Distributors, Ea

Hal Rosson for Honolulu

Ace Cameraman of M.G.M. Draws Sweet Assignment in South Seas

HAL ROSSON, one of M.G.M.'s ace photographers, is booked to sail for Honolulu, which will be headquarters for the M.G.M. production unit under direction of Jack Conway for the submarine story "Pig Boats."

Adjacent Honolulu in the group islands a number of locations already have been selected and others will be chosen upon the company's arrival.

"Pig Boats" will offer an all-star cast in a story of unusual angles. It has been in preparation for almost a year.

This is an important assignment for every member of the unit, and particularly for the cameraman, who must contribute both interiors and exteriors in special effects and lightings.

Rosson will be accompanied by a



HAL ROSSON

second and an Akeley operator. The unit will be shooting three or four weeks and is due back in Culver City about December 15.

"Red Dust," starring vehicle for Jean Harlow and Clark Gable, is Rosson's most recent photographic achievement, and is the outstanding box office attraction of the moment among the brand new releases.

Columbia Studios

Len Smith (formerly of The Singer Midgets) is listening to the wisecracks of Director Eddie Cline while he takes care of the photographic details of the Wheeler-Woolsey laugh-coaxer, "That's Africa." George Seid, who sits at the throttle of Columbia Labs, has helped plenty in convincing the tiny titan that Eastman Supersensitive Panchromatic has everything in the deck.

Bennie Klein (no relation of Eddie) is photographing another Meteor Production for Irving Briskin. F. M. Brown, Fred Dawson and Jim Goss make up the crew.

John Boyle has finished "Reckless Romance," directed by Lambert Hillier.

Teddy Tetzlaff and Joe August are taking a breather on Joe's miniature golf course in Westwood.

The Cub Reporter

MODESTY forbids even casual mention of our untiring efforts to make The Brulatour Bulletin always interesting and always bright. The Editor simply can't cover every spot in the field for hot news while it's hot. Result—we have to depend on our two shadows who manage to cover every studio every day. "Get the dope," says we, "and slip it on our desk in a memo."

Here's an example which we pass along without benefit of rewrite.

"HAL MOHR still photographing 'Tess of the Storm Country'—Fox—Mohr tickled to death with the negative and first print that Mike Leshing is turning out. Al Santell directing. Janet Gaynor the star. Second cameramen, Bill Skall, Blake Wagner. Settings'll knock their eyes out. Make a crack about the settings and the swell effects Mohr is getting. Be sure to crack about the sets. Decor is the word in French. Put it on—you can't miss."

Okay for sound!

Educational Active

Educational Talking Pictures have been breaking records turning out comedies that clock plenty of laughs. Dwight Warren and Gus Peterson have been busy at the cameras registering the antics and snappy frolics of Moran and Mack, Andy Clyde and other fun-makers under the Educational banner.

Stout to Location

Archie Stout (Trem Carr Productions) is leaving for location at Big Bear for opening scenes on "Young Blood," which will be directed by Phil Rosen, with Bob Steele in the featured role. Stout is assisted by Russ Harlan.

Brodine Clicks with K.B.S.

Norbert Brodine, who moved from Fox to K.B.S. (Tiffany) for the Victor Schertzing production, has completed his first picture for Sam Bischoff (production chief for K.B.S.) and was at once given a ticket for another feature which started October 29.

K.B.S. productions have hit in the big houses of the key cities and we like to feel that part of the reason is Bischoff's wisdom in selecting the top-notch cameramen of Brodine's calibre on all of his features. First three on this season's program carried Arthur Edison's name on the credit title.

Encore For Miller

VIRGIL MILLER has been handed a new term ticket by Paramount. This is a good move—for Paramount and for Miller. It's not always easy to find a good cameraman who's a good executive—who wins the friendship and loyalty of his associates and his fellow cinematographers and fights for the best interest of everyone concerned.

That Miller has amply qualified in this direction, especially in the opinion of the executive personnel of Paramount, is eloquently attested by their action. Miller was recently elected chairman of the American National Committee of the International Congress of Photography.

Tover Transfers

Leo Tover moves to Paramount after almost four years in constant service at the R.K.O. studios, where he has photographed some of its greatest pictures. His first assignment with Paramount will be the Wesley Ruggles production with an all-star cast headed by Clark Gable, Miriam Hopkins and Dorothy Mackaill.

Charlie Lang has finished "Bookworm Turns" and is on a vacation up north around San Francisco (We're in a position to put a notary seal on this, because he smashed our hat and broke our glasses when U.S.C. made that first touchdown against Stanford last Saturday).

One of the photographic opportunities of the year falls to Dave Abel, who was selected to photograph the Paramount special "Madame Butterfly." Abel will lose no detail of his achievement through his final selection of Eastman Supersensitive Panchromatic Negative for this delicate job.

Among the most consistent of the Paramount cameramen, Vic Milner justly claims a niche well toward the top. He's been with this company for many years and every picture offers some new evidence of his ability. His current vehicle is "Under Cover Man," which is the initial directorial effort of Jimmy Flood ("Life Begins"—Warner) under the Paramount banner. We have no way of knowing whether Flood drew Milner or asked for his services—Either way, both men are to be congratulated.

Henry Sharp holds the same crew for three in a row for Charles Rogers Productions (Paramount). Milt Krasner, second; Irving Glassberg, assistant. "Manhattan Garage," directed by Ben Stollhoff. Eddie Lowe, star.

Ernie Haller handles the cameras for another young director who is making his Paramount debut—Lucky Humberstone, who megaphoned his way into fast company with Sam Bischoff (K.B.S.)

Laughter in Hell

Johnny Stumar is topping all his previous good work with his photography on the convict camp yarn, "Laughter in Hell," which Universal is producing. The unit has just returned from location near Sonora. King Grey is Stumar's second; assistants, Bill Dodds and John Martin.

Chicago Section

A HOT fire on the fourth floor to spread to the headquarters made a great effort to carry unsuccessful. We would like to know

"BIG BILL" STRAFFORD, the and heaviest camera, speeded up to of 1100 pictures per second, to show an automobile. Engineers in charge Eastman supersensitive has nullified will probably be used in settling

CHARLES FORD, director of the is installing automatic processing in the increased output in the Middle

JUDGING from the way Febling News office are working, the political reel business.

CHARLIE GEIS, cameraman with graphing the student corps at the reports he got many thrills watching on their first test jumps. We got physically fitted, nor has the neces

Applause For Edouart

Executives and technicians who have seen the Paramount Production, "Phantom President" (photographed by Dave Abel), have been generous in praise of Farcio Edouarts, who created some delightful effects in special background shots for this production.

Edouarts has been with Paramount many years—is seldom heard from seldom seen—but very often through his influence and moods, we are so cleverly interpolated in many of the Paramount pictures. He is in charge of the transparencies here, has as his assistant Dewey Wright, Loyal Griggs is second cameraman in the department.

Gaudio to Burbank

Tony Gaudio has finished his production at M.G.M. and was immediately given a call from Milton Cati at Warner Brothers-First National Studios for the Ray Enright production, "Blonde Johnson," the star vehicle for Joan Blondell. Tony placed Jim Van Trees, who was temporary assignment pending his return of tests for the forthcoming General Arliss picture which Jack Adolph is directing.

This call is nice recognition on the part of Warner execs for the fine part of work turned in by Gaudio on the Edward Robinson picture "The Shark," which is Tony's most recent effort at the Burbank plant.

Move

"Cavalcade," the big super feature is as big as it appeared on page Ernie Palmer is No. 1 boy at the cameras, and has as his immediate associate L. W. O'Connell. Frank L. is directing.

A second unit started last week under the capable direction of Bill Lenzies, and Glen MacWilliams drew camera assignment.

George Schneiderman is at the camera on "Robber's Roost," which is being directed by Lou King. Second cameraman, Curt Fetters; assistants are Dave Gordon and Lou Kunkle.

Artie Miller has made a fine im

R BULLETIN

EASTMAN
FILMS

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Films, in Cooperation with The International Photographer

WHO'S WHO!

Platour Bulletin

South Wabash avenue threatened to go up in flames Sunday night. The boys of the Paramount fire-escape, but were all this anxiety about the safe. The cameraman with the world's fastest camera to the extraordinary amount of film happens in the intake manifold of the car. This world's record on regular film has been established engineering theories, and the boys of the Chicago Paramount are a great help to the news-

Chicago Daily News Newsreel, the Chicago Laboratory to handle the boys of the Chicago Paramount are a great help to the news-
Movietone News, has been photographing Field at Rantoul, Ill. Charlie says bail out and pull the rip cord because Charlie feels he is not cool, for parachute jumping.

R.K.O.

Ernie Walker has been placed in charge of photography on special effects, miniatures and process shots at R.K.O. plant. Delightful examples of his genius are found in his work on "Conquerors," which is outstanding. His associate technicians are Taylor and Lloyd Knechtel.

Jack Musuraca, having finished the Schlesinger-Warner production, returned to his home lot, where he is at the camera on a Tom Keene production. The Cronjager is responsible for splendid camera work in the J. Edgar Rubin production, "No Other Men." Second, Bob DeGrasse; assistant, George Diskant.

Edie Linden is back from New York on "Kong." Following productions now finished: "Hunt," "Men of America"; Henry Ford, "Penguin Pool Murder"; Jack Penzie, "Little Orphan Annie," and Elie Roshier, "Rock-a-Bye."

Why Had to Get Married

One of these picture titles make perfectly grand heads for a little item of this. Flocks of real value. People looking for scandal—but what we need to say is that Eddie Snyder is being paid for this four-weeks-laugh because he's at the camera and sees every riotous situation from the finish. It's another from Universal and is directed by Edward Ludwig and features Slim Summerville, Zasu Pitts, Al Jones and Ross Fordman are assisting Snyder.

City

with his work on "Pier 13," featuring Joan Bennett, Spencer Tracy, George Walsh. Raoul Walsh is director. Miller is seconded by Bill Bell and Don Anderson.

Charlie Clark, after finishing the Rogers picture "Jubilo," started immediately on Sally Eilers' starring production, "Second Hand Wife." Joe Donald is the second, while H. C. and Robert Mack hold down the tant spots. Ralph Hameras and Mike Farley continue to turn out delightful effects baffling mysteries in trick shots. The boys of the Fox production.

Cold Facts

WE'VE received a letter from Clyde DeVinna, written from Camp Taksuk, near Teller, Alaska. This is the location of the M.G.M. unit on "Eskimo." DeVinna has won the Academy award for his artistry in the south seas and he frankly admits he's now shooting at an encore from the other end of the globe. The troupe is digging in for the winter after turning in around a hundred thousand feet of exposed negative made this summer.

What Clyde says about Eastman Supersensitive Panchromatic Negative (exposed under the most trying conditions) gives us just one more reason to be darn proud of our job—and our product. He must have meant what he said because we've just shipped him another hundred thousand feet.

Incidentally, "Igloo" was the first far-location picture photographed with this wonder negative by Roy Klafki.

Seitz Returns to First National

John Seitz, who bowed out of Burbank when Corinne Griffith retired from that studio, is back at the First National plant after completing an enviable string of top feature productions for Fox during the past three years.

Seitz is at the camera for the Barbara Stanwick picture, "Lady 6142," a prison story which is being directed by Howard Bretherton. Seitz's staff is Harry Davis at second and Vernon Larson as assistant.

Sol Polito is completing the big musical "Forty Second Street" under the direction of Lloyd Bacon and has Mike Joyce as his second and Speed Mitchell as assistant.

Chick McGill is photographing "The Inside," directed by Mervyn LeRoy. His second is Kenneth Green and Bill Whitley is assistant.

Sid Hickox is learning all about bridge in "Grand Slam," directed by William Dieterle. Tommy Branigan, second; Wesley Anderson, assistant.

Ray Rennahan continues his splendid work on the Technicolor feature, "Wax Museum," which promises to be a worthy follow-up on "Doctor X" (also Technicolor). Michael Curtiz is directing. Ray Musgrave, second cameraman; Thad Brooks, assistant.

Darmour Resumes

First of the new series of "Mickey McGuire" comedies, produced by Larry Darmour, has been completed with Jim Brown (as usual) in charge of the photography. Brown has announced his intention of using Eastman Supersensitive Panchromatic Negative exclusively in the entire series.

Charlie Stumar Starts

Moving to Paramount Studios, Charlie Stumar has been assigned to the Charles Rogers-Paramount production, "Billion Dollar Scandal," which will be directed by Harry Joe Brown.

Featured players are Robert Armstrong, Jimmy Gleason and Carole Lombard. Stanley Cortez is Stumar's second. Jack Breamer, assistant.

James Wong Howe to Europe

Cameraman Given Splendid Recognition for Artistry and Courage

AMONG the passengers of the S.S. California, sailing through the Panama Canal from San Pedro on its current voyage, is Jimmy Howe, Fox cameraman, bound for Berlin, Paris, Rome and other European cities, and booked to return to his home lot about February 1.

Jimmy's career has been most colorful and interesting. In the old days he clicked in a big way on the old Paramount lot. There he was at the camera

"Innocents Abroad"

WITH the opening of the duck-hunting season Fred Gage and Pete Steel of the Warner lab decided to join the regiment. Neither had ever hunted and neither had shot a gun. However, they went their separate ways and purchased full outfits. Both were mighty proud of their guns, boots, coats, caps and sweaters and displayed them to all friends who would look and listen. Pete had a mysterious grin from ear to ear while he hinted that he wasn't showing ALL his equipment—

Came the dawn of opening day—Down in Mecca—Fred and Pete—shivering in a foggy cold blind while they waited for the first audible flutter of their prey—

"Whirr—bzzzz"—they swooped in like a flock of tri-motored Fokkers—"Bang!"—Gage gave 'em the first barrel. "Whirr—bzzzz"—they flew on and over—"Bang!" The other barrel from Fred's gun. Same result.—Gage stood looking after the retreating specks in the early sky as he scratched his head—then started at a sound behind him.

"Burrp Oorrk Book—Boop." There was Pete, crouching low with a mysterious black object between his cupped hands—his cheeks distended while he blew out the funny sounds

Gage saw red. Socko!—and poor Pete went spinning

"Give ME the Bronx cheer just because I missed my first shot!" thundered Fred.

Pete staggered to his feet—"Bronx cheer, my eye—you poor sap. I was simply callin' the ducks back!"

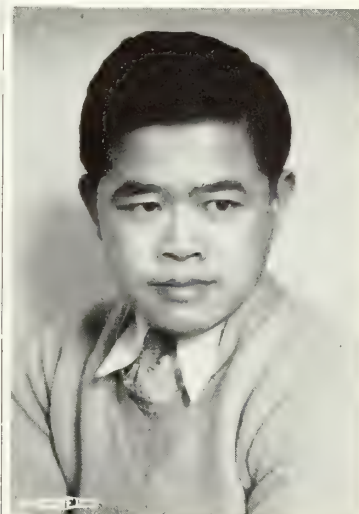
Schmitz Moves Up

Johnny Schmitz, who has been with Fox for many years, both as second and first cameraman, is photographing his first feature production with Director Dave Butler. Picture titled—"Handle with Care." Johnny believes in titles—he asked for Eastman gray-back Supersensitive Panchromatic Negative. Smart boy.

Bob Plank is at second, while Lou Malino and Ted Weisberg drew the assistant assignments.

Robinson Continues

George Schneiderman is at the camera, "The African locale story at Universal. Dick Fryer is second and Paul Hill assistant.



JAMES WONG HOWE

another candidate had always been selected for the picture which he sought.

Director Bill Howard assigned Jimmy to "Transatlantic" at Fox. Overnight Jimmy again found himself on top. But it was not for long. He drew a picture with a dainty little girl star and just simply couldn't hit. Jimmy had the courage to ask for his removal from the picture and the next day Hollywood shook its camera head and said Jimmy was washed up. Jimmy, however, did not share the opinion. He sawed wood and waited.

Von Stroheim started "Walking Down Broadway" (also Fox), and Jimmy drew the job. Before the picture was even finished Jimmy was called into the front office and told he had been selected to make the European trip—to scout the latest steps in photography in European production and to make some special shots for forthcoming Fox Productions. He will join Director Bill Howard in Paris and return with him via the Panama Canal.

It's scarcely necessary to point the moral in this story.

P.S.—Jimmy shoots Eastman Supersensitive grayback Panchromatic—exclusively.



No Filter

Aero 2

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THE DOPE SHEET

By RAY FERNSTROM

THESE newsreel boys here in the West have certainly been kept busy of late. Even your Swedish emissary went away to cover the Tehachapi flood damage, this time for Pathe News. Good ole pal Jimmy Duffy did the honors at the amplifier. Maybe you fellows don't know it, but Yimmy is one of the original soundmen of the craft. No wonder his work is so topnotch. He surely can mix 'em, whether it's sound recording or radio or what will the boys in the back room have.

That flood had raised havoc and everything down a deep gully. And who should we find down the gap but little Mac Henry from San Francisco. Swell guy, Mac, and what a trip he must have had from up north driving through the tough washouts en route! Just like him, though—never a kick—too bad that cannot be said of all us guys. Some of us are always bellyaching about something.

While Mac, Yimmy and I were grinding away on wreckage the rest of the gang, Sammy Greenwald, Irby Koverman, Marshall MacCarroll, and Bob Sawyer, all from Paramount News, Al Brick and Oscar Darling of Fox Movietone, Frank Blackwell of Pathe News and Freeman of Universal, went north to cover a navy picture off San Francisco.

They hung up some kind of new record, sure enough. With all the sound outfits they were in on sixteen different boats, and still didn't get a

picture because of that ole devil fog. From a tug they were transferred to the Texas, and when the Texas fouled her anchor a destroyer was sent back to pick up the stranded eagle eyes.

At sea they were shifted from the destroyer to the Tennessee. In the harbor at San Pedro there was another boat trip ashore.

As you all know, the arrangements had been made the previous day aboard another ship, the Omaha, which covered three boats. Then after arriving at San Pedro there was the following day another trip from shore to the Omaha again for Admiral Leigh's speech.

Lot of Boat

That's a lot of boat for just fog and a speech.

While on the subject of boats, John Bockhurst and Jack Dunn, both from New York, are off for Penang to shoot some animals for Fox Movietone. Probably the title will be "Bring 'em back stiff" or as ye editor suggests "Bring Back the Hides."

Good luck, "Brocky"! I wonder why Brocky has given up flying. He's the guy who covered the round the world flight of the United States Army away back when. And that's not all, either. He went from high up in the air to far below the sea; and almost stayed there once.

They were covering a test in a submarine of the Mommsen lung. A bunch of men were leaving the sunken sub by this means. John had the

"pig" filled with water, but when the salt water hit his movietone batteries even John and his sound man had to leave the same way. 'Twas a close shave.

Another feller far at sea is Chubby Lehman. Don't know how he got the moniker "Chubby" because he's skinny. Well, he's off shore shooting tuna. Went out for a two week's trip to shoot for Pathe, but has not been heard from since. It's some six weeks. Hope he's back by the time this hits print. Cheer up, Chubby, look at the dough you made.

Started Something All Right

Here's a funny one. One of the boys bought a gag that fits on the hood and a spark plug of a car. He put it on Blackwell and Duffy's Pathe News Studebaker.

Came the two, unsuspecting. Jummy stepped on the starter of the grand car he's always praising when a terrific explosion occurred under the hood of old trusty.

Smoke, black, thick and pungent, poured forth from both sides. Blackwell leaped out and went to raise the hood. There was another big bang and more clouds of smoke belched all over him.

They haven't got over it yet. Watch out, you may be next. It's some sort of firecracker that goes off when either the hood is raised or the engine is switched on.

Joe Johnson and Leonard Poole, being good friends and ole newsreelers of Paramount and Fox respectively, sometimes get together for a little tete-a-tete or so.

Joe called Len to come on over. Len did. Meanwhile Joe had a rush telephone call and forgot Len. Len came. House lit up like a church. No one home. Len searched all around—inside the back door stood a familiar



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kind of bottle. Len gurgled a long one—Phew! glycerine.

Len left. Joe returned. Saw some one had been there, and next day Joe was shopping for a gun. Said burglars getting fresh. And then it came out.

"Tsa good thing Joe had no gun, and that he didn't come back and see that hand reach for the bottle. Len might be short a hand now.

Dick Maedler is also en route to Penang with John Bockhurst.

Speaking About Filters

Russell Muth (Old Dutch), head of Fox Movietone in Berlin, is back in New York for a visit. Russ is the guy who made the first air shots of Vesuvius in eruption.

So much for news. If your story is not here it's because you are either

too lazy to write in or else you don't give a hang. Let's hear from you.

More about filters. When you use glass ones be sure to focus with the glass filter ON your lens, otherwise your stuff will be out of focus.

For you fellows who want to use the new faster DuPont super pan remember that it's a stop faster in speed than supersensitive Eastman or DuPont Special pan. A good all-around filter for this one is the K1½, but remember, the K's are out when using either Eastman Super or DuPont Special pan.

If you want more contrast than this K1½ use a 23A as per our filter chart of last month.

Some of the boys have been asking about the X1 and X2 filters (green). They are not advised except for DuPont's new superpan. Allow a stop

and a half for X1 and two stops for X2. They make great stuff, contrasty and beautiful, but stick to the two others except for experimental purposes.

Very little mail so far. Are you guys interested in this stuff, or not? Let's know, and give us some dope for the sheet. You have all got ideas, so don't be selfish. Let the other fellow benefit, too. And also send stills. A lot of your mugs should adorn this page. Let the gang know you are alive. At least write.

Thanks to the Hollywood Camera Exchange, which has all such cameras, fillers and gadgets, I borrowed a Leica to give you birds a few ideas of what prints look like, using the filter chart given you in our last issue. On this I used Eastman Super. Next month we will talk on DuPont super.

Tracing History of Silver Grain

It Was in 1727 Johann Schulze Discovered Actinic or Light Action on Silver, but It Wasn't Utilized Until 1802

By EARL THEISEN

Honorary Curator Motion Picture Collection,
Los Angeles Museum

IN THE past the ancients laboriously chiseled records in stone and told of themselves in this manner, using pictures and inscriptions. Out of this grew as an improvement paper and printer's ink. Now still another medium has been perfected, and that is celluloid and the silver grain.

This new system is a vast improvement over all previous methods because it deals in pictures directly, whereas the others tediously spell out stories letter by letter, creating mental pictures. Some one has said that it requires about five hundred words to describe a scene as vividly as the mental picture resulting from a momentary flash of a picture of the same scene.

Throughout history pictures have been international and have expressed themselves in a universal language, but until photography on celluloid was invented they could not narrate and tell stories.

Looking back on the history of this new medium we find that Johann Schulze discovered the actinic or light action on silver in 1727, although it was not until 1802 that it was utilized to record pictures photographically by Wedgwood in his "sun pictures."

There are many early workers that deserve credit for contributing to the evolution of celluloid, chief among these being Parkes, who invented a substance known as "Parkesine" in 1856 by mixing wood alcohol with the nitro-cotton or gun cotton invented by Bottger and Schoenbein ten years earlier. Another worker was Spill, who invented Xylonite in 1867.

Collodion, the twin sister of cellu-

loid, was discovered in 1847 and was used a year later by Frederick Scott Archer in his famous "wet plate" process that he published in The Chemist in 1851. John Hyatt mixed camphor with collodion and made pyroxyline, which he patented in the United States June 15, 1869, as solid collodion or imitation ivory.

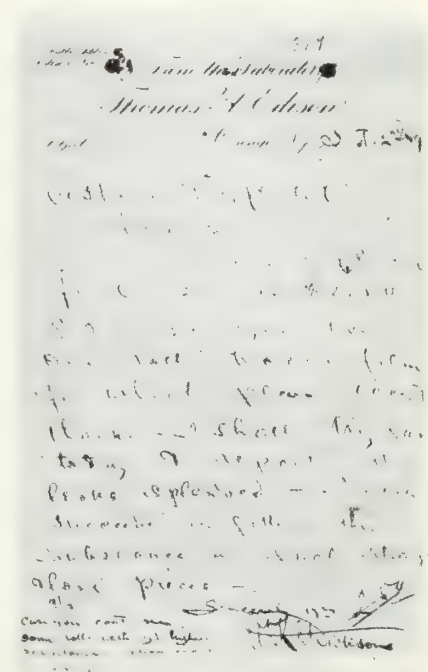
This substance was the direct forerunner of the photographic celluloid base, but found its earlier use as billiard balls, ornaments and various imitations of ivory. The first appearance of the word celluloid in the U. S. patent office gazettes is in July, 1872, as The Celluloid Company, assignee of the various Hyatt patents along these lines.

Celluloid as Photographic Support

John Carbutt started commercially to coat thick sheets of celluloid with a photographic emulsion in 1884. His product was far from perfect, due to methods of manufacture, which left the celluloid discolored, full of air-bells, and too inflexible to roll as would be required for motion pictures. In May, 1887, the Rev. Hannibal Goodwin applied for a patent covering a method of making thin sheets which he specified as a "photographic pellicle and a method for preparing same."

This famous patent was not granted until September 13, 1898, as No. 610 860 and was only a conceptional patent and not reduced to practice by Goodwin.

A successful commercial method was not perfected until Harry Reichenbach evolved a system of coating a solution of ethyl alcohol, camphor,



Photograph of the first order of film shipped from the Eastman Company to the Edison Laboratories on September 2, 1889. Photo courtesy Leo G. Young.

From the Laboratory of Thomas Edison, Orange, N. J., Sept. 2, 1889.

Eastman Dry Plate Company.

Dear Sirs:

Enclosed please find sum of \$2.50 P.O.O. due you for one roll Kodak film, for which please accept thanks. I shall try same today and report. It looks splendid—I never succeeded in getting this substance in such straight and long pieces.

Sincerely yours,

WM. K. L. DICKSON.

Can you coat me some rolls with your highest sensitometer? Please answer.

nitro-cellulose and fusel oil upon a polished support for drying. This gave a perfect sheet of very fine texture which was quite suitable to motion picture work.

A patent was applied for on April 9, 1889, and granted on December 10 of the same year, and since Reichenbach was working with George Eastman the patent was assigned to the Eastman Dry Plate Company.

First Positive Raw Stock

The first order of this new stock for motion picture use on record in the Eastman files was shipped to Dickson at the Edison Laboratories September 2, 1889. It was with this roll that the first successful Edison motion picture equipment was perfected. This strip of film, about fifty feet long, was something of an opening line in a romantic record of the human race written in celluloid and silver. It was comparable to the early morn awakening and yawn of a Celtic Bard who later in the day went down the country singing and carrying tales.

The first celluloid was all coated with a negative emulsion and was first intended for the Eastman hand cameras that were loaded in the factory and had to be returned to the factory to be unloaded, at which time the pictures were finished and a new roll of negative sufficient for a hundred pictures loaded in the "Kodak."

The use of this first stock for the experimental stages of the motion picture was just incidental. There was not sufficient demand for a specially designed positive stock, hence Edison and the other experimenters used in the negative coated stock for both negative and positive making until 1895. In August of that year

Eastman made the first positive stock in the longest length of 100 feet. A hundred-foot roll of this stock was sufficient for two or three feature length pictures of 1895.

It was the practice of the pioneers to cement the short ends of the stock together, some of the forty or fifty foot pictures of this period being composed of several short pieces. Examples of these early pictures in the Los Angeles Museum show that the raw stock emulsions were not of consistent quality, but greatly varied with the different rolls.

They were all one scene and the single scene would flash indiscriminately at patches to night or daylight density. This did not keep away the throngs who regarded the "pictures that move" only as curiosities and were concerned with the movement shown in the picture. A visitor saw plenty of movement not intended in the action of the scene.

Drawing Power of Novelty

Even running these pictures on today's perfected apparatus they jiggle in "four dimensions," remaining as a mute testimonial to the patience of the people of the nineties and the drawing power of a new novelty. The unsteadiness was due to the imperfections of the camera sprockets and film perforations, many of them being done by hand. The highest aim of these pictures was to show motion, the subjects being mainly dancers, prizefights, weightlifting or just a man sneezing as in the case of Fred Ott, who was photographed by Edison for his Kinetoscope Peep-Show. Ott's sneeze was faithfully recorded for his public and in so doing established him as one of the very first stars of the industry.

Returning to the evolution of celluloid and silver, the next step was the introduction of a non-inflammable celluloid. The first patent on this was issued to W. C. Parkin in France in 1904. He made it non-inflammable by the addition of a soluble metallic salt. Subsequently his formulae were varied in many ways, chiefly by experimenters in France.

First Panchromatic Emulsion

The Eastman Company introduced the first panchromatic emulsion on Sept. 9, 1913. This great advance in the photographic emulsion that could record colored objects in correct monochrome was not appreciated or taken advantage of until fourteen or fifteen years later, when the forerunner of the "Pan Type 1" gradually came into use. This stock was very contrasty and grainy originally, but was greatly improved after a series of experiments during the winter of 1926 at Rochester by Emery Huse and Ned Van Buren for the Eastman Company. The next great improvement in negative stock was the supersensitive pan emulsion on non-halation gray base announced on May 2, 1931. According to the present records the first films of any great length to use an emulsion to give a corrected color rendition were some westerns photographed by Glenn Gano in 1920.

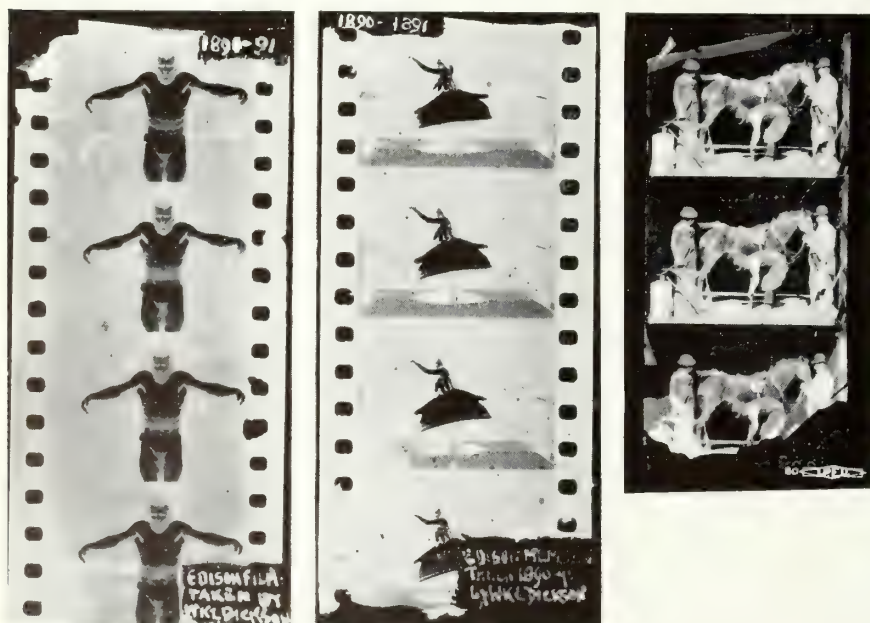
The first dyed celluloid base was introduced on March 1, 1921, in nine colors and clear base by Eastman. This remained in general use until the advent of sound, at which time it was discontinued in favor of a type of dyed base having little effect upon the light transmission to the photoelectric cell. This new base was introduced as Sonochrome in sixteen colors in April, 1929.

The reversal film so popular with the 16mm. fans was first sold in April, 1923, which made it possible for the first time successfully to reverse the camera negative to a positive, thus cutting the cost of making motion pictures by the amateur about in half. It gave the amateur film a bid for popularity.

Stenciled Edges

Another great advance was due to the foresight of Joseph Aller, who perfected a system of stenciling the negative edge with footage numbers. Aller patented this in 1917. The patents were acquired by Eastman, and the first stock to be issued using this was on May 2, 1918. This evolutionary step was at first thought impractical, but today it would be impossible to do without these footage numbers in synchronizing and cutting. They measure out mile after mile of film going to all parts of the world from the film capital.

Louis B. Mayer said "The screen shall some day be the diary of the human race." How true that is, except it need not be in the future tense. Today upon celluloid and silver is inscribed a record of everything human, and in some future time a people looking back on us may go to this saga for a most authentic record of our every custom and mode of living.



Sandow, the strong man, made by Edison in 1890 for the Kinetoscope peep show. From actual specimens in the Los Angeles Museum. Center, Carmenita, the dancer. Made for the Kinetoscope in 1890 by Dickson. Right, first motion picture made by the Edison Laboratories, under the present 35m. standard, in 1889. Edison's famous helper Dickson is standing with his hand on the back of the horse. Courtesy W. K. L. Dickson. Actual specimens in the Los Angeles Museum.



Cream o' th' Stills



Here seen and unseen are two International Photographers whose work is well known to readers of this magazine. In the centre foreground is James Manatt about to photograph Lionel Barrymore in the character of M-G-M's "Rasputin," while at the unseen camera is William Grimes.



Cream o' th' Stills



As one of the sound men adjusts the "mike" and others in the staff prepare for the next scene in "The First Year" Director William Howard outlines his interpretation of the script as Janet Gaynor and Charles Farrell and others absorb it. Photo by Joe List

Scene on canal in England as Robert Martin and Robert De Grasse photograph picture for Associated Radio. R. C. A. portable recorder wagon is seen as well as concentrator mike. Forward also is shown barge family home 6 by 12 feet





Cream o' th' Stills



*In unusual setting
Chevalier sings
solo Apache
number in
"Love Me Tonight."
Only part of
orchestra is
shown in
photograph,
which also and
incidentally
indicates the
number of
persons employed
on some sets
when screen
reveals but one.
Photographed
by Otto Dyar*



*Impressive
burial scene
in "Tiger Shark"
as character
impersonated by
Edward Robinson
utters the
improvised
prayer.
Photo by
Mac Julian*



Cream o' th' Stills



Jackson Rose's work with the Leica is seen here—in one of his characteristic outdoor shots. Photographed in Griffith Park, Los Angeles.

Commercial Altitude Records Fall

When Pilot and Cameraman Go Aloft

WHEN Oliver (Boots) Le Boutillier of the motion picture pilots and J. P. (Mickey) Whalen of International Photographers on the morning of October 27 went aloft in an attempt to break the altitude record for commercial airplanes, U. S. service excepted, they did just that. At an elevation of 21,600 feet, according to their field altimeter, they made photographs. At 18,000 feet they had resorted to oxygen tanks.

At the extreme elevation the temperature was approximately 15 degrees below zero, and it was necessary to wear masks on account of the cold. Cameraman Whalen was unable to handcrank more than 25 or 30 feet of film at one time. All unnecessary equipment, including motors, had been left on the ground to avoid weight.

The ship took off from Wilson Air-

port, Burbank, at 8:38 and landed at Metropolitan Airport at 11:29. Pilot Le Boutillier chose the latter landing place on account of the added room and because of his desire to make a speedy landing to get the exposed film into the hands of the developer.

Ordinarily after an ascent to this altitude it is customary for the pilot to "play around" for some time before landing in order to get accustomed to the change in pressure.

The ship used was an open Stearman carrying a 300 horsepower Wright motor. The ship now is being prepared for an attempt to break all commercial altitude records, including those of the army and navy flyers.

Pilot Le Boutillier, during the war, was a member of the Royal Air Force Squadron that brought down Richthofen, German ace.

Sudden Death of Bob Kurrle Shocks

Legion of Friends in Film Industry

THE passing of Robert Bard Kurrle at Cedars of Lebanon Hospital in Los Angeles October 27 was a shock to his many friends in the film industry. The end came suddenly following an attack of meningitis. Services were held on the evening of October 29 at the Little Church of the Flowers, Glendale. Many representatives of the industry also were present. Executives of In-

ternational Photographers and members were pall bearers.

Mr. Kurrle was born in 1890. He had at one time or another been employed as cameraman in practically all the studios on the west coast, and for the past six years at Warners-First National. His last picture was "The Lawyer Man." He joined International Photographers at its organization in 1928.

Mr. Kurrle leaves a wife, a brother, Ernest, and father and mother.

Ed Estabrook Going Strong as Hollywood Campaigner

FROM those close to the local political situation, word comes that Ed Estabrook, International Photographer, who has charge of the Republican party's campaign in the Hollywood district, is making an enviable reputation in his work.

Estabrook was appointed to the position after he had successfully managed the primary campaign of Kent Redwine, named by the Republicans for the State Assembly. He quietly introduced new methods into political campaigning in that contest, and is following up his original ideas in handling the local end of the presidential campaign.

Scarcely a day passes but what visitors from other districts are found looking in on the Hollywood headquarters, which has become known as a model for efficiency and organization. Estabrook may be going places when the campaign ends in November.



Robert (Bob) Kurrle

Rico Offers Variable Area Recording Trunk Contained

AN effort to overcome laboratory processing difficulties frequently encountered by foreign producers, Rico has developed and is now offering a high quality, medium priced variable area recording unit.

In keeping with the modern trend in producing studios of substituting fixed recording channels with light trunk type units, the new Rico variable area equipment is trunk contained.

This equipment has been designed for use in conjunction with the newly perfected Rico studio sound camera now available to major producers throughout the world.

Many advanced design features are incorporated in this new product, which may be used with any system now in operation and may be fitted for either variable area or variable density recording.

News-Reel House in Belgium

Recently the first news-reel motion picture house was opened in Brussels under the name of Cineac at 152 Boulevard Adolphe Max. This is the first house of this type in Belgium, and started the first week with the projection of news reels covering the whole world.

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Looking In on Just a Few New Ones

TROUBLE IN PARADISE

First Cameraman, Victor Milner; operative cameraman, Billy Miller; assistant, Guy Roe; stills, Earl Crowley; sound, M. M. Paggi.

PARAMOUNT has gone pedagogical—oh, so pedagogical! You must come over the first chance you get and hear these actors in "Trouble in Paradise" rave about Madame Colet's sekketrie. That's the word, sekketrie. And you don't have to listen at all sharply to catch the word necessary also. And if you look in an everyday American dictionary—be sure of that pronunciation—you can find not the slightest excuse in the world for the abortions and abominations noted herewith.



Victor Milner

The authority for the ordinary everyday Americanism in the foregoing is not Worcester's nor Stormouth's nor any of the across-the-water tomes nor even a domestic "collegiate" edition. It is just a casual and resident Webster's New International Dictionary of the English Language. Springfield, Mass., 1927: G. & C. Merriam Co. 2880 pp.

Paramount has joined the self-important apeing collegians who accept as gospel whatever is conceived and uttered by the restricted number of humans who establish the so-called Oxford way of saying things; it is apeing the disciples of the apeing collegians. It is ignoring the ninety-nine out of a hundred ordinary Americans who have no truck with that Tommy of whom it was said by a distinguished and world minded Englishman that he dearly loved a lord.

If we are to accept as settled the dictum of the German Ernst Lubitsch no longer may it be said that the American picture is the United States' greatest Ambassador to the world at large. Rather will it be said the American picture is England's greatest ambassador to the world at large.

American Good Enough

Of course Lubitsch may have been influenced by the language employed by one of the leading players, Herbert Marshall, one of the finest of the many actors England has sent us. Marshall speaking as an Englishman is quite well justified in employing his own style of conversation. In "Troubles in Paradise" there is nothing so far as this observer noted to identify the characters as Englishmen rather than Americans, even though the locale be the continent.

So far as that is concerned what difference can there be whether the characters presumably are English or American? If the situation be a se-

By GEORGE BLAISDELL

rious one the dialogue in an American picture should be in the approximate language of the man in the street in an American community. You may be sure if it be an English picture the rule will be the reverse.

If a picture be made in the native tongue in an American studio the ordinary language of 120,000,000 Americans—meaning grammatical language pronounced in accordance with the best American practice of recent years—should be good enough. There is no sensible reason for twisting that to conform to the pedagogical dictators of half that number.

In no manner are these words designed to belittle John Bull or his disciples. Merely are they feebly attempting to set forth the idea that Brother Jonathan is now old enough and large enough to stand on his own feet without going to school to anybody whether phobe or phile.

The battle has got to be fought and fought in Hollywood sooner or later. Pictures are going to be made primarily for Americans or for pedagogues who cannot believe the bulk of the people have anything to say how their language may be uttered, or distorted.

This particular type of pedagogue is of the same stripe as the prohibitionist who would impose his whims on the vast majority; the same stripe as the censor who would eliminate certain scenes from films—and possibly later have them collated and secretly shown for the entertainment of his equally pernicious and pornographic friends.

No Quarrel With England

It is not so long ago we had the example of an American actress cast in a picture as an American woman temporarily residing in a community of cultured Englishmen. While the only American in the picture and surrounded by English actors talking the language of their native land, this American woman out-Englished them all in her pronunciation.

And so it goes. From the Englishman of the world who does not take himself too seriously no American will be conscious of any great disparity in tongue. It is the ape, whether the underlying motive be superciliousness or affectation it makes no difference, from whom the American screen sooner or later is going to require protection.

Sooner or later if someone be bold enough to declare we have got to get on common ground on this thing then let the answer be ready:

"All right. In that case come over and play in our yard. We've got a lot of room."

For the question is bound to be raised.

The American picture business, we are told, is in a bad way. It has been hit hard by happenings outside and

inside. Its most important market is at home, especially now that sound reaches practically all theatres. Theatre men are interested in anything that threatens the attendance at their houses. Describing a stenographer as a sekketrie may sound sweet to one in a hundred customers, but it is going to administer a pain in the ear to the everyday picture goer. And it won't add any dollars to the receipts.

The Picture Is Good

Coming to the picture itself, aside from an example of bad taste in the closing scenes, it is excellent entertainment. It is not a Sunday school story, for it is a story of a man thief and a woman thief who fall in love; of a wealthy woman who falls in love with the man thief, so deeply as to permit the latter to make away with valuable jewelry before her eyes, knowing it is taken for the benefit of the woman thief.

This particular act comes after much sympathy has been built up for the man thief, played by Marshall. The low-down action leaves a bad taste in the mouth as the picture fades. It does that in spite of the entertainment that has been created by the sterling work of Miriam Hopkins, who plays the woman thief; of Kay Francis, the wealthy Mme. Colet; Charles Ruggles and Edward Everett Horton, two social feudists who provoke much mirth, and Marshall as already noted.

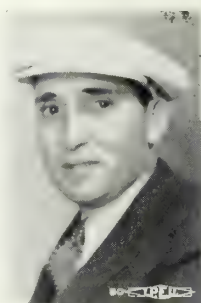
The direction is Lubitsch's, the peak of continental sophistication—a delight as always except where specified. Grover Jones adapted the script from Laszlo Aladar's play of "The Honest Finder."

TRAILING THE KILLER

HAVING in mind the low cost of production there is a large entertainment interest in "Trailing the Killer," being released by E. W. Hammons for World Wide Pictures. It was directed by Herman C. Raymond from a story by Jackson Richards. The subject has been synchronized with music and dialogue through the R. C. A. Phonophone system.

The story is about Caesar, under the name of Lobo, the wolf dog, and also and incidentally the rather extensive family of the same animal. The theme centers around the depredations of a mountain lion, for the sheep killing activities of which Lobo is blamed. Traps are set for him. A reward of \$100 is posted, payable for the body of the dog.

Francis McDonald is Pierre, owner



Pliny Goodfriend

of Lobo. Pierre is a trapper who kills only when necessary. About his camp is a young menagerie made up of animals he has captured and brought home. The suspense comes when Lobo is sought for capture, the lion meanwhile continuing his ravages. The action at times is drawn out, with the result the observer is yanked out of the illusion. Nevertheless as remarked, there is unquestioned interest in this story of animals.

There is a fight between Lobo and a rattlesnake which provides abundant suspense as the wary dog circles about the cautious reptile. It is a case of the animal trying to tire out the reptile.

Then there is a battle between Lobo and the lion. We do not see much of this as a great deal of the muss takes place behind the brush and beyond the penetration of the lens.

DOWN OUR STREET

IT is unlikely any of you readers will have an opportunity of seeing British Paramount's "Down Our Street." That is too bad. It is inexplicable that a picture combining so much of art and drama, so much of life and where life is lived, so much that is of another land than the one we usually see pictured on the screen, speaking English so to speak, should be given no hearing in a land where the tongue recorded is the same as that natively spoken.

Reviewers gathered at the Fox studios were given a treat when they

were shown a film brought into the country not for purposes of public showing but merely for revealing to the hosts of the evening just what kind of a picture Harry Lachman had directed. It may be said the Englishman now is making a picture for Fox—and after looking at "Down Our Street" the reason is apparent.

The subject as a motion picture takes us back twenty years, to the heyday of Biograph, when that company under the guidance or perhaps influence of Griffith clung to the simpler things in life, simple humans and simple surroundings—before the days of absurd and exotic "production values." The tales were of the soil and of those who lived near it.

So in "Down Our Street" there is not a silk stocking. To be sure there is a fur coat, about and around which much happens. It is a story of humble lives and a humble neighborhood. There is an everyday English family, with the hardworking mother, the shiftless father and the daughter growing into womanhood.

With eyes on the latter is a young man whose previous reputation in the community is not exactly spotless. Nevertheless in spite of parental opposition and of course fed by it the friendship of the lovers thrives.

In the course of this story's unwinding we see London streets, sometimes from the top of a bus and sometimes from the sidewalks. We enter saloons and see what goes on there. We here sit in on an impromptu entertainment where one man plays the smallest

harmonica in the world—possibly an inch and a quarter long—and four men play its big brother perhaps thirty inches long. We look over the men and women, the boys and girls in some instances, and somehow they fit their surroundings.

And all through this story there stand out three characters—the first and foremost the mother of the girl she fears may become wayward. Here is a character, played by Nancy Price, the portrayal of which will linger long in the memory. Somehow it is an illuminating exposition of the tragedy that rides in the life of the family drudge, of one who toils for one end in life and that perhaps the bringing of a daughter into a safe marital haven. It is a remarkable and an impressive performance this woman gives us.

Then there are Hugh Williams, the young lover, and Elizabeth Allen, who plays the daughter. Their interpretation, like that in fact of the entire cast, is worthy of all praise.

Ernest George writes the story, Holmes Paul is art director and Rudolph Mate is photographer.

SECRETS OF THE FRENCH POLICE

First cameraman, Al Gilks; operative cameraman, Harry Wild; assistants, Joe Biroc, Harold Wellman and Jimmie Daly; stills, Eddie Cronenweth.

THERE'S a story out of the usual in RKO's "Secrets of the French Police," directed by Edward Sutherland. The tale is frankly melodramatic, is well staged and played, and as is to be expected in a Sutherland

A Swedish Explorer Discovers Hollywood

and the EYEMO

Clinging to a narrow Faroe Island rock-shelf in a tempestuous gale struggling with a large studio camera, the light coming and going "with maddening irregularity", Captain Sten de Nordenskiöld of Sweden's Royal Geographic Society, found himself wishing devoutly for a "light camera, portable, mechanically driven—a camera that one could sight and operate with the quickness and accuracy of a rifle."

Arrived in Hollywood, the Captain found the camera he had been looking for—the Bell & Howell Eyemo 35 mm. hand camera. And through its quick eye, the Captain caught so much of all that is spontaneous and natural and admirable in Hollywood, that his Eyemo-made film, "Hollywood, City of Celluloid", is now on its way to the cinema theaters of the world. In Captain Nordenskiöld's story of his Eyemo lies the



Captain Sten de Nordenskiöld
with his Bell & Howell Eyemo

whole story of Eyemo's quickness and mobility. Equipped with Cooke lenses, seven film speeds, three-lens turret, and built-in hand crank, as well as spring-driven motor, it is the camera most often chosen for field work and scientific purposes.

And now, the Eyemo may be had equipped with electric motor drive (24 frames per second, 12 and 110 volt storage battery operation) and also a 200 or 400 foot magazine, which greatly extends its versatility and usefulness for the making of movies of thorough-going professional quality. Motor and magazine may be quickly detached.

Write to Bell & Howell for full and complete data on the Eyemo, which is priced, tax-paid, at \$450 (motor and magazine extra).

Bell & Howell Company

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716 North La Brea Ave., Hollywood; 320 Regent St., London
(B. & H. Co., Ltd.). Established 1907.

land story any opportunities for injecting comedy are pretty sure to be accepted. The general result is more than reasonably certain to hit the fancy of the crowd.

The subject is based on the American Weekly serial story of "Secrets of the Surete," by H. Ashton-Wolfe, and "The Lost Empress," by Samuel Ornitz. The screen play is by Ornitz and Robert Tasker.

Interest largely is centered on four principals. Frank Morgan is Francois St. Cyr, representing the authority of the French police—a well-turned characterization. Opposing him is General Moloff, melodramatically interpreted by Gregory Ratoff.

The somewhat diminished love interest is in the care of Gwili Andre as Eugenie, a flower seller, out of whom the Russian court clique would create a daughter of the Czar, and John Warburton as a thief as genial as accomplished and one whose sole religious touch seems to be he will not steal from a Frenchman.

MEN ARE SUCH FOOLS

First cameraman, Charles Schoenbaum; operative cameraman, Earl Stafford; assistant, Bernard Moore; stills, Fred Archer; sound, Lambert Day.

THERE'S a lot of good entertainment in RKO's "Men Are Such Fools," featuring Leo Carrillo and Vivienne Osborne—yes, and Una Merkel also. A colorful player is Carrillo, this man of Spanish descent who so strikingly portrays the temperamental Italian. It is a delight to follow him, in moods swiftly changing from happiness to despair, from the heights to the depths.

Vivienne Osborne contributes to the strength of the story, too, not the least of her attractiveness being due to the appeal of the singing with which she is introduced to her audience. Her part of Lilli Arno is not a sympathetic one by any means. Rather it is the role of the feminine heavy, in this department sharing with Earl Fox as Darrow, the woman-chasing night club owner. Una Merkel is Molly, consecutively hat check girl, maid in the home of the newly wedded musician and singer, and then following the musician's entrance into prison the faithful friend of the latter.

A very much grayer Joseph Cawthorne is shown as Werner, friend of the musician and his family. The New York comedian brings to his role much of the spirit and gayety for which he was famous in another generation. Paul Hurst is shown as the cellmate and friend of the musician, a sharp contrast in character of types—the one portraying the unemotional mugg, the other a high-strung devotee of music.

Then there is J. Farrell MacDon-

ald as the humane prison warden—finely drawn by the one who conceived the character and as finely played. Tom Moore, former screen leading man, plays a headquarters man.

The closing scenes are tense and really stirring. In their interpretation they reflect credit on Director William Nigh, another who emerges from the past and thereby emphasizes by his work the fallacious policy or custom of the industry that assumes once a director is a few months off the screen there can be no possible place for him again. A man who could make good pictures years ago with comparatively slight cooperation from the production staff should now with the greater skill and training of writers and technicians be able relatively to make much better pictures than he could ten or fifteen years ago.

The story is by Thomas Lloyd Lennon, with Viola Brothers Shore doing the adaptation and Ethel Dougherty the continuity. As Viola Lawrence did the film editing there would seem to be good reason why the story should interest women.

MADISON SQUARE GARDEN

First cameraman, Henry Sharp; operative cameraman, Milt Krasner; assistants, Irving Glassberg and Lloyd Ahern; stills, Elwood Bredell; sound, Frank Goodwin.

WHILE there may be a difference of opinion as to the particular individual entitled to head the cast of Paramount's "Madison Square Garden" there will hardly be a controversy over the suggestion that the subject is a director's picture. Harry Joe Brown has done notable work in the past ten years, has done it when at his command was a budget not to be mentioned in the same sentence as that upon which he drew for the subject under review. The sum allotted in the present instance, whatever it was, was employed to excellent advantage. The result is an entertaining picture with a mighty stirring finish.

That is the impression remaining with the reviewer five days after seeing the subject and having looked on six other pictures in the interim. Jack Oakie gets a real break—for once, anyway. He plays a wise guy, to be sure, as in other pictures, but it is a likable wise guy, not the kind that imparts to the man out front an unaccountable desire to administer a slap on the wrist. In other words, the freshness is "in character" as well as being much minimized. He plays a prizefighter.

One of the high spots of the subject is the work of Willie Collier senior, that veteran of the stage. It is a part, too, that must have had particularly strong appeal to this long time New Yorker. The actor

puts into it all he has—his heart as well as his head—and the result is a moving one.

And right here we are reminded that one of the characters is Tom Meighan, a veteran whose friends—and there's a legion of them—will mightily enjoy looking upon his face again as well as to hear his voice. To the majority the voice will be new.

Marion Nixon and Zasu Pitts supply the feminine interest, which is more or less incidental, it being a man's story. Singularly enough one woman present at the showing forgot her well settled antipathy to stories of the ring and admitted she was highly entertained.

There's a host of old-timers appear through the picture, ranging from Jack Johnson to Tod Sloane. The story is by Thomas Burtis, and the excellent script comes from the hands of P. J. Wolfson and Allen Rivkin.

AIRMAIL

First cameraman, Karl Freund; operative cameraman, James Drought; assistant, Jack Eagan; stills, Sherman Clark; sound, Joe Lapis.

ADMIRERS of stunt flying will get their fill in Universal's "Airmail," written by Dale Van Every and Frank Wead and directed by John Ford. There is an abundance of hazard, much of which is actual even though some may be simulated. The strength of the picture is not confined to the thrills created by the pilots, of whom one of the outstanding is Paul Mantz. For after all it is a dramatic story, all the stronger by reason of its stressing of the camaraderie of men over the love of a man and a maid. To be sure there is some of the latter, wholesome and engaging, and finely exemplified by Ralph Bellamy as Mike, the chief mail flyer, and Gloria Stuart as Ruth, sister of a flyer who crashes and thereafter fearful something tragic will happen to Mike.

Bellamy and Pat O'Brien, the one as the steadygoing managing flyer and the other as the reckless ace who takes his danger and his liquor and his women as he finds them, are the first in interest in the tale. A clever twist avoids the incorporation of the two into the same triangle.

Nevertheless the gallantries of Duke with the wife of one of the fliers brings the speedy condemnation of Mike and establishes the rift between them. The rift widens as the widowed Irene and Duke depart without benefit of clergy for places unknown.

There is a stirring sequence and incidentally an accompanying comedy tinge when Duke in celebrating joining up with the mail flyers takes out one of the ships after freely imbibing rum. What he does through the ungentle ministrations of the doubling



Charles Schoenbaum



Henry Sharp



Karl Freund

stunt man is plenty, even to shooting back and forth through the none too spacious doors and interior of a hangar.

Then near the close when the failing eyes of Mike have contributed to his crack-up in the upper reaches of a mountain it is Duke who walks out on the woman who is celebrating her widowhood with a left-handed honeymoon, purloins a plane and without a chute climbs up the mountain and drops down alongside of Mike. It's a great sequence, this dropping down of the ship and in spite of broken landing gear slipping over the snow to a getaway.

There are plenty of thrills preceding and during the landing of the ship, when Mike refuses to bail out at Duke's command. The answer comes quickly when the ship is given a roll and Mike just naturally slides out into the open. The cracking up of Duke and his ship makes a corking finale to a story of alternating thrills and laughs, of tension and relaxation, of men who do and dare even if all of them be not quite spotless in their human relations.

THE BIG BROADCAST

First cameraman, George Folsey; operative cameraman, Guy Bennett; assistant, Tommy Morris; stills, Earl Crowley; sound, J. A. Goodrich.

TO MANY it may seem strange that to one person at least the most moving and the most dramatic thing in a screen subject really rich in entertainment value should be the singing of a simple song. The words were those of that remarkable poem written by Joyce Kilmer shortly before his death in the late war and the great theme of which is "Only God can make a tree."

Much laughter had preceded the singing of those inspired words set to the music of Oscar Rasbach—had put a small studio preview audience into that peculiarly receptive mood which always follows recurrent bursts of mirth, a mood in which the appeal of a stately song impressively sung takes deep hold. So it was that to Donald Novis seemingly went the honors of a long screen subject filled with rare entertainment.

These lines are being written before the public release of Paramount's "Big Broadcast," but the writer is taking the risk of saying the picture will have wide public appeal. When a show is made up of performers who have unmistakably succeeded before the unseen legions of listeners-in to radio programs there would seem to be no reason why they should not increase the measure of that success when to their voices are added their more than less insubstantial figures on the screen.

Stuart Erwin and Bing Crosby share honors on the dramatic as dis-

tinguished from the purely entertainment side. The first named is a bunch of Easy Money at large in New York—gullible, something of a boob and as always in his work most convincingly sincere. The other is a radio performer who takes life easy, is none too scrupulous in keeping his appointments and in spite of shortcomings turns out to be a pretty wholesome sort after all.

There's something unusual about this Bing Crosby chap. Here is a case where the crooner constituted one man's pet abomination on the radio, yet on the screen proved to be most likable. Leila Hyams plays the girl in love with the crooner and Sharon Lynne the one in love with him and also the winner of the contest.

Burns and Allen are seen as the manager of the radio station and as the reception clerk respectively—and both George and Grace make a real team. Then there are Kate Smith, the Mills Brothers, the Boswell Sisters, Arthur Tracy the street singer, Donald Novis, Vincent Lopez and his orchestra and Cab Calloway and his orchestra.

George Marion Jr. wrote the screen play from William Ford Manley's play of "Wild Waves." Somewhere between these two a fine piece of work has been accomplished. Then Leo Robin wrote the lyrics for Ralph Rainger's music. Frank Tuttle directed a picture that should provide entertainment for the mass.

NIGHT AFTER NIGHT

First cameraman, Ernest Haller; operative cameraman, Guy Bennett; assistant, Tommy Morris; stills, Gordon Head; sound, Don Johnson.

IN Paramount's "Night After Night" we have a highly entertaining picture—certainly it should be to those who claim to be ordinarily worldly wise, who still are human beings and who still are capable of indulging in laughter. Much of the laughter comes near and at the finish, at those stages of the running wherein is made the deepest impression on the auditor.

The story is notable in that it is not created around one personality. Being a tryout for a newly featured player no chances could be taken, and as a result a full half dozen players have full opportunity to shine individually.

George Raft is the newcomer to the featured ranks—part of the underlying reason for the elevation undoubtedly being the strong impression created by his work as the coin-tossing racketeering aid in "Scarface."



Ernest Haller



George Folsey

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(Left) GLENN R. KERSHNER, Cinematographer with the Macmillan and other Expeditions, who uses the LEICA for "stills" in his moving picture work, says: "The LEICA will give you pictures at all kinds of speeds from time exposures to five-hundredths of a second with the assurance that one will never spoil a prize shot by a double exposure, for it can't be done."

(Right) Jackson Rose, Universal Pictures cinematographer, says: "I had a difficult time convincing photographic experts that these remarkably brilliant prints (11x14 inches) with their extremely sharp detail were enlarged from Leica negatives. It was not until I displayed the 1 by 1 1/2 inch originals they were convinced."



He makes an excellent start in spite of the tough mugg role assigned him.

Fortifying Raft is Constance Cummings, whose charming personality is topped by her unusual acting ability, especially in scenes of stress and terror. That statement hardly is fair, either, for she is equally brilliant in moments of gayety, of repartee and verbal fencing. She puts life into her lines.

Mae West as Maudie Triplett, the friend of the night club owner, is all of what is sometimes referred to as a "scream." Breezy is not the word. Nothing less than a gale will fit her. When Maudie confides to Mabel Lyman, private preceptor of the night

club owner and delightfully characterized by Alison Skipworth, that she may pass up her pupils and come with her as hostess of one of her chain of beauty shops at a hundred a week and a cut in on the profits she starts a train of laughter that still lingers after the curtain has been drawn.

Wynne Gibson as the discarded favorite of the hero portrays the woman scorned, enraged to the killing point. Roscoe Karns is the confidant of the hero, and causes plenty of amusement.

Archie Mayo finely directs this melodrama with its comedy moments. From Louis Bromfield's "Single Night" Vincent Lawrence has written the screen play, with continuity by Kathryn Scola.

a trail of peace and contentment behind him.

Baxter displays commendable restraint in the handling of a role it would have been easy to overact. John Boles lends excellent support as his friend and Miriam Jordan as the girl he loves.

The backgrounds include the Palace of the League of Nations at Geneva and street scenes in that colorful city, beautifully portrayed.

THE FOURTH HORSEMAN

First cameraman, Dan Clark; operative cameraman, Norman De Vol; assistants, Paul Hill, Ross Hoffman, Lloyd Ward; stills, Adolph Shafer; sound, Fred Feichter.

THERE'S plenty of action in Universal's "The Fourth Horseman" featuring Tom Mix and his hard-riding crew. There should be and as a matter of fact there is plenty of story as well as action in the tale, for Nina Wilcox Putnam wrote the original and Jack Cunningham, he of similar contribution to "Covered Wagon," did the screen play. Hamilton McFadden directed.

The tale is of a deserted town taken over by a bad man and his crew shortly before the mortgage falls due, the plan being to grab the property on the foreclosure. Fred Kohler is the bad man, and there's no doubt about the classification. The plan fails partly, though, when Molly, the owner, drops into town to take over her property.

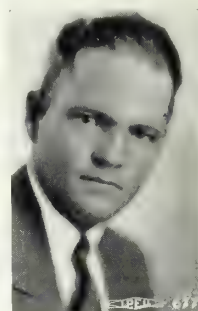
Margaret Lindsay has the part of the genuinely wholesome and most natural Molly, the owner who at a late hour discovers her property will be lost on the morrow if it is not cleared of charges by noon. You have one guess as to the identity of the man who gets into action and starts for the county seat to straighten out matters. You don't even need that to figure out the one who plans to block the arrival.

The chase is laid in a most picturesque country, with snow-topped mountains in the background. It is an interesting sequence. Then there is plenty doing in the climax, when the enraged settlers storm the town and its exploiters in the effort to eject the carpetbaggers. It all contributes to a smashing finish.

THE GOLDEN WEST

First cameraman, George Schneiderman; operative cameraman, Curtis Fettes; assistants, James Gordon and Lou Kunkel; stills, Bert Lynch; sound, Barney Freericks.

ZANE GREY'S story "The Golden West," adapted by Gordon Rigby, is superlatively all the title implies. Director David Howard does not for an instant deviate from a thrilling tempo and there is a pleasing lack of that long suspense so



Dan Clark



John Seitz



Jack MacKenzie

When Seen Through Feminine Eyes

By HELEN BOYCE

LITTLE ORPHAN ANNIE

First cameraman, Jack MacKenzie; operative cameraman, Frank Redman; assistant, Cecil Cooney; stills, Oliver Sigurdson; sound, D. A. Cutler.

A CERTAIN young fellow has just crashed the movies—and how! His name is Buster Phelps, his age about five. Without exception he is the most irresistible juvenile the reviewer has seen since sound pictures were produced—or before. Under the able direction of John Robertson this youngster just makes you cry for more.

And speaking of crying, Buster's is more effective than a California rain. It digs in deeply and not for an instant does he falter in his lines nor does he seem to experience the difficulty with enunciation so noticeable in these younger juveniles. He plays Mickey, the protégé of Mitzi Green, in R.K.O.'s "Little Orphan Annie." Mitzi of course never fails to entertain, and as Annie you'll see a new Mitzi.

May Robson as the dignified, though irascible, grand dame who adopts Mickey admirably fills the role of Grandmother Stewart. She is as lovable as ever, even Mickey questioning whether there are any angels in heaven as beautiful as she.

The cast also includes Matt Moore, Edgar Kennedy, Kate Lawson and Sidney Bracey.

Wanda Tuchock and Tom McNamara have written the characters of Harold Gray's comic strip into a most entertaining screen play. The only sour note is struck in yielding to the temptation of having Mitzi Green give an imitation of the Marx Brothers. Not that the imitation is bad, but just why it might be conceived that such entertainment would interest little Mickey, who is the audi-

ence, is a question. Furthermore under what circumstances would it have been possible for the paths of Harpo and the orphanage child to have crossed?

Otherwise it's a mighty creditable offering that undoubtedly will appeal to the whole family from grandma and grandpa down to the youngest member just being initiated in the audience.

SIX HOURS TO LIVE

First cameraman, John Seitz; operative cameraman, Arthur Arling; assistants, Luis Molina and Bud Mautino; stills, W. Anthony Ugrin; sound, Arthur Von Kirsch.

WHILE the plot by Gordon Morris and Morton Bartheaux is far fetched and highly improbable, that minor detail is overlooked when interpreted by a combination like Warner Baxter, John Boles, Miriam Jordan and a supporting cast such as Fox has provided in "Six Hours to Live." The screen adaptation is by Brailley King. William Dieterle directs.

Baxter as Paul Onslow, representative of Sylvaria at the World's Trade Conference, with the welfare of his country at heart, invites the animosity of every other member by a negative vote. Threats and supplications fail to swerve him. The meeting is set for final adjournment at 11 o'clock that evening.

In the meantime things happen. Onslow is strangled, then through the so-called scientific invention of Professor Bauer (George Marion, Sr.) is brought back to life for six hours. In that short period he accomplishes a great deal. He insures the welfare of his country and the happiness of the girl he loves, and with a beautiful understanding leaves

often employed in western pictures. There's not a gangster, not a politician, not a disrobing scene, not a football in the whole picture. It's a welcome change. There is a stampede of buffalo that will make even the sophisticated old-timers sit up and take notice.

The plot is—just Western, done on a lavish scale with backgrounds enhanced by excellent photography. George O'Brien and Janet Chandler both have dual roles, first as sweethearts in old Kentucky, where by a Montagu and Capulet situation, even to the masked ball, they are separated and O'Brien flees to the West.

In time they both marry, and it is around the son of the one marriage and the daughter of the other the real plot centers. Here O'Brien becomes Matano, a renegade white, whose parents were massacred by the Indians when he was a babe. Janet is the daughter of the original Janet—and of course the result is romance, with an unusual Indian fight, the kind that Griffith staged, and other thrills thrown in for good measure.

Mention should be made of Bert Hanlon's fine impersonation of Dennis Epstein, an Irish Jew.

MERRY GO ROUND

First cameraman, Karl Freund; operative cameraman, Richard Fryer; assistant, Jack Egan; stills, Sherman Clark; sound, Jesse Moulin.

WITH so many waxing eloquent about the presidential campaign "Merry Go Round" seems timely. It emphasizes our diffidence as to the quality of the candidates in the equally important local elections. From the drama by Albert Malt and George Schlar, with adaptation by Tom Reed, it is strong medicine that is not so palatable. It may leave us dizzy, but it does make us think.

The story primarily is a preachment on the helplessness of the innocent victim of police third degree methods and of the public at the mercy of the crooked politician and gangster. Eric Linden, as a bellboy, is the innocent victim who is shot during a gangster murder, then third degreed into a confession. It is certain this part of the story depicting police brutality will not get past the censors in some cities.

Sidney Fox as the girl wife enlists our sympathy, although her part is small. Edward Arnold as Jig Zelli is a convincing gangster.

While interpreted by an excellent cast the reviewer doubts if the subject will have great appeal to feminine fans.

Get the Once Over

A number of the special cameras made by Andre Debrrie for the United States Government and used by naval aviators have been sent to the New York Debrrie service station for their first examination.

These cameras include the Ultra Speed "GV" and have been in use by the Government for a period of years.

Catholic Film Congress in Milan Plans Use of Educational Pictures

PRESS reports from Rome state that Catholic film interests there are becoming increasingly active. Although Italy, especially Rome, is the centre of the Catholic Church and its spiritual world, up to now film interests had remained practically inactive. It is reported that present efforts are being made in order to establish a centre of Catholic film activity in Rome.

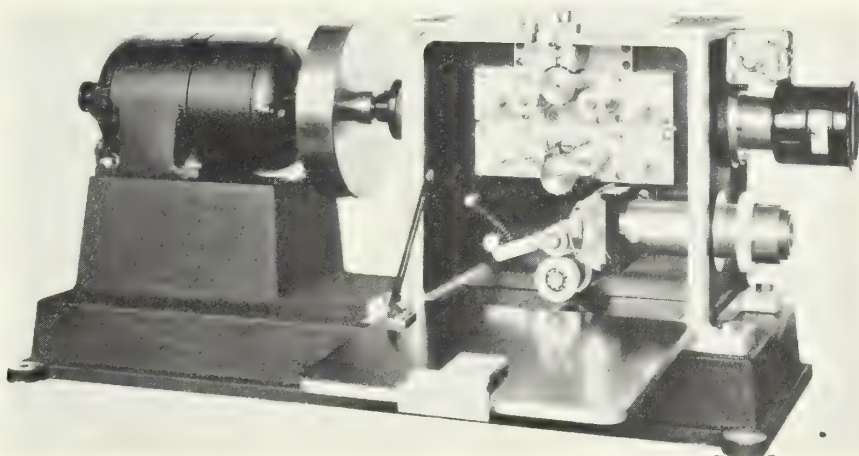
A Catholic Film Congress which

was held in Milan, on the initiative of the CUCE (Consorzio Utenti Cinematografi Educativi), decided to create a central Catholic film organization, which among other things should try to incorporate the feature film in the public instruction.

This organization, headed by Commander Luporini, intends to handle distribution and sales of films and motion picture equipment and also of narrow film stock.

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 6—Irving Rosenberg, G. G. Trafton.
 7—Paul Ries.
 8—Frank Finger, J. A. Grant.
 9—John Hickson, Irving Lippman, Otto H. Stolberg.
 Mark Marlatt, Anthony Ugrin.
 10—Allan C. Jones, Fred E. Kaifer.
 11—Martin Cornica, Samuel C. Manatt.
 12—Sol Polito, Russell Collings.
 14—Donald C. Cunliffe, Jack Epstein.
 16—R. O. Binger, Charles W. Russell.
 17—Leland E. Davis.
 18—Sanford E. Greenwald, Harry Kaufman, Bernard B. Ray, Jean C. Smith.
 19—Lucien Andriot.
 20—Charles M. Crane, Harry W. Dawe, Bernard Moore.
 22—Harry Underwood.
 24—Gustav Schoedsack.
 25—Edward Kearns, Sidney C. Newburg, William J. Schuck, J. P. Whalen.
 26—Gaetano Gaudio, George Bourne.
 27—William H. Dietz.
 30—William G. Heckler, Karl Struss.

I took the boys on a "Parichy Tour" and showed them a few of the interesting places in this millionaire's winter playground, such as the world famous Hialeah race track, Seminole Indians in the Everglades, Coral Gables and Miami Beach, where the ocean temperature is always 82, air 83.

I introduced the boys to the photographing deputy sheriff at the County Jail, who mugged and finger-printed us...(just in case)...and then we looked in on the rest of the photo boys and news editors.

Ivano and Ballard are two fine boys and an asset to the 659 organization, and I was proud to present them as types that represent the industry.

Some of the Miamians remarked: "If these boys are the mine run of your International Photographers we would like to meet more of them."

An Open Letter to the Editor of The International Photographer

By ESSELLE PARICHY

AS I sat reading the other night, listening to the sougning of the palm trees in one of those pseudo-hurricanes, so popular this time of the year in these yere tropical parts, my telephone rang. And who should be on the other end but Paul Ivano and his "good man Friday," Lucien K. Ballard, with a grand "Cheerio" from Local 659 way out in the West.

With a gust of nostalgia I hastened down to meet and greet them.

"Hello! Cocanuts to youse guys. What are you doing down here?"

"How's the old Florida Cracker?" retorted Ivano.

It seems that the boys are West Indies bound with miles of super-panchromatic and their trusty film-eaters to gather atmosphere for the Sternberg-Dietrich vehicle.

In the interim of waiting for high winds and local inundations to subside to more favorable flying weather to board the chartered Pan-Am-Sikorsky for Havana, us boys dallied with Leicas snapping the local color of the "Magic City." So far there are 831 (and six blanks) snaps of these boys in every conceivable synthesis of hokum and gesture...Here are a couple showing your 659 orphans performing a favorite indoor sport, etc., for the 'Fambly Album.'

Lykins to Make Travelogues on Famous Kentucky Ground

JOSEPH LYKINS, International Photographer, accompanied by Percy Knight, left Hollywood in mid-October for Cumberland and Breathitt counties, in Eastern Kentucky. The two expect to be away a couple of months in the production of several travelogues. Knight will write the skits with a dramatic touch, which will be photographed by Lykins.

Eastern Kentucky has not been visited to any extent by photographers, especially in Cumberland and Breathitt counties. That section for a generation has been famous for its feuds and for its careful examination of visitors before extending the glad hand.

Any handicaps that may be placed in the way of casual visitors will not be encountered by this International Photographer, however, as he is going to his own country and to meet his own people. He is a native of Eastern Kentucky.



Left, Esselle Parichy, deputy sheriff, all set in case; Lucien K. Ballard and Paul Ivano in Miami jail. Right, prisoners' view of Miami.

Out of Focus



By OTTO PHOCUS



NEW STOCK

This ex-Spectrogram was obtained without effort by this department. Curves show that it is in pretty good condition for the shape it is in. Also that the infra reds and infer greens are all the vogue this season. This stock has a non-halutosis base which consists of a series of beautiful sunsets and in the event no exposure has been made, due to non-swingie-over, film can be developed and sunsets placed in stock library. Also bear in mind when you are using ex-Spectrogram that Gamma is the third letter in the Greek alphabet and not your mother's mother. So do not expect too much from an ex-Spectrogram.

HAVE you tried the new Du-East Film? Type double X. Rebounding flexibility and non-thickening base? This film is so fast that a roll dropped off a 25-foot parallel beat the assistant to the ground; that the blues turn green with envy. So fast in the reds that should your star blush (I said IF she should) her face would be chalky white. So sensitive to red that the laboratory men cannot wear red neckties.

It has been reported from Chicago that Charles David of the Chicago Local photographed a parade of Reds and on the screen they looked like white men. Also, that the film is so fast the news men have a hard time keeping up with it, and from reading the "Sassiety Reporter" I had the

impression they were accustomed to fast company.

At some of the studios where they have been using one camera they tried using one light, but the film was not quite that fast. One assistant that was considered very bright lost his job because he was so bright he fogged the film in the dark room. The Du-East can be used in the far west as well as the north and south.

ABOUT THAT VOTE

WELL, here we are everybody. On the air again, and while waiting for some one that wants some shooting done I will interview my assistant, Cerise "Red" Phylter, on the political situation.

Well Red, who are you going to vote for?

Wyckoff.

You can't vote for Wyckoff this time.

Why, isn't he going to run again?

You misunderstand. I mean at the presidential election.

Well, Wyckoff is the best President we ever had!

That's right, but I mean for President of the United States.

Oh, that's different. I like Roosevelt, but I think I will vote for Louis B. Mayer.

Why vote for Mayer? He is not running for office.

That's right. But he is for Hoover, and you never heard of a president hiring assistant cameramen, did you?

Well, that's not a bad idea, but you must have other ideas.

I have. Didn't Hoover get us out of the booths.

Yes. And most of us out of the studios as well.

Well, that's different. I guess I will vote for Roosevelt then.

Why change your mind?

If Roosevelt gets in we will have beer.

Maybe. But you will find it will cost a whole lot more than it does when you make it now.

Hell! Are they going to charge us for it? I guess I will stick to Hoover then.

All right. Tell me what you think of the tariff situation.

Is that job open?

No. That is not a job. It is a tax that is put on imports from foreign countries to protect home industry.

Was that Hoover's idea?

Yes.

Well, I'm against that. I don't see why he put a 5 per cent tax on us. We don't import anything from foreign countries.

You have got that all wrong. There is no connection. Tell me what you

think of the forgotten man. Do you know who he is?

Yes. He is the assistant on the 25 foot parallel when lunch is called.

That's not bad, but not right. What do you know about the R. F. C.?

R. F. C.? That means rewind film carefully, doesn't it?

No. That stands for the Reconstruction Finance Corporation. It is sponsored by the Government and has plenty of money and they have invited the bankers and railroads to borrow some. When they have been taken care of they will pass it along to other branches of industry, and if it lasts long enough conditions are bound to be better.

That's swell. I wish they would invite me to borrow ten bucks. Do you have to be paid up to get it?

It will not go to individuals so that lets you out, but keep paid up regardless. Have you made up your mind who you will vote for?

No! Not yet. What is this I hear about chickens and cars?

That was a campaign slogan that there would be a chicken in every pot and 2 cars in every garage.

Oh, yes, I remember it now. But it is all wrong. Sam Kress the druggist found out years ago that half the people in Hollywood didn't have pots and instead of 2 cars in each garage the finance companies have all the cars in one garage.

Well, it's hardly that bad. What do you think about the farmers? They have millions of bushels of rye and corn rotting in the northwest.

That's their fault. Why don't they bottle it like they do in California?

What do you think of the condition of the unemployed?

Well, speaking for myself I'm in perfect condition.

That's enough of that. Now tell me who you are going to vote for.

I don't know. After listening to both candidates over the radio it is pretty hard to make up my mind. One says that if the other gets in things will be worse. The other says that they can't be worse. They are both pretty smart men and one of them might be right. I hardly think they can both be wrong.

Well, what are you going to do about it? You will have to make up your mind soon.

I have an idea, we won't have to take any chances, and it might do the country a lot of good.

What is it?

Why not let Hoover and Roosevelt merge. Put them both in office and try both platforms. Then if things did not work out, fire them both and get a good production manager and supervisor from one of the studios and with the aid of some exploitation things are bound to improve.

Well, I have my doubts. By the way, where are you going to vote?

I haven't made up my mind yet. I guess in Hollywood some place.

Haven't you registered yet?

No. Are you supposed to register?

Well, I guess that you won't vote this year so we will now give Red the air once more. Goo bye!

Bob Roberts Collects Two Broken Ribs on Alaskan Job

WORD reaches Hollywood that Bob Roberts, cameraman with M-G-M, suffered two broken ribs while filming "The Eskimo" in Alaska. He was rushed by airplane from Teller to Fairbanks for treatment. Accompanying him were Jerry Jones, Pacific Alaska Airways pilot; Frank Messenger, production manager, and George Nogle, advance



Josiah (Bob) Roberts

agent and cameraman. Following treatment he returned to Teller.

According to a Fairbanks paper of Sept. 6, "Work on the film is coming along at a good pace. The company will move into winter quarters at Teller in a couple of weeks. Most of the contingent will come out about February, but some will remain all winter."

It looks as though Bob is all prepared for a right smart cold spell with the latest in Alaskan chapeaus.

Entertainment Tax in Berlin Falls Much Below Estimate

ESTIMATES of the Berlin Municipal authorities provide for a total entertainment tax of 9,519,000 marks for the fiscal year April 1, 1932, to March 31, 1933. During the first four months of the year in question, ended July 31, the entertainment tax as collected amounted to 2,079,319 marks, as compared with

3,173,000 marks estimated, a deficit of more than a million.

Paul Perry and Guy Wilkie to Make Feature in India

ON their way to India to make a super-feature native picture with jungle animals Paul Perry and Guy Wilkie sailed on the Mariposa October 21. In Honolulu the cameramen will tranship to the Empress of Canada for Hong Kong. From there they will proceed to Singapore and Colombo, which latter city will be their headquarters.

Messrs. Perry and Wilkie expect to be away from Hollywood for at least five months.

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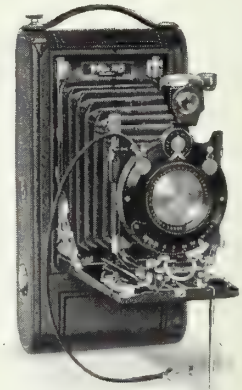


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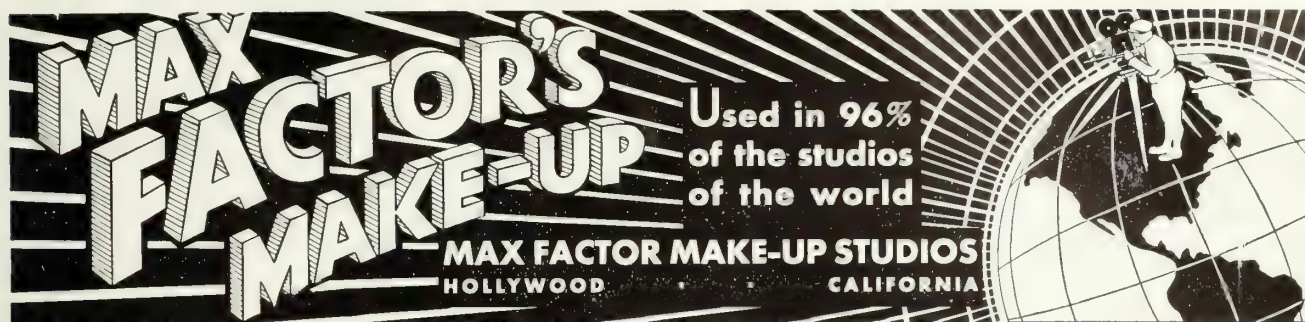
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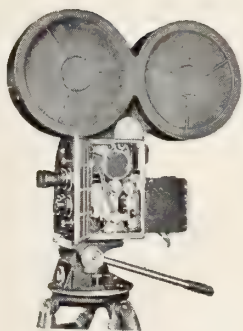
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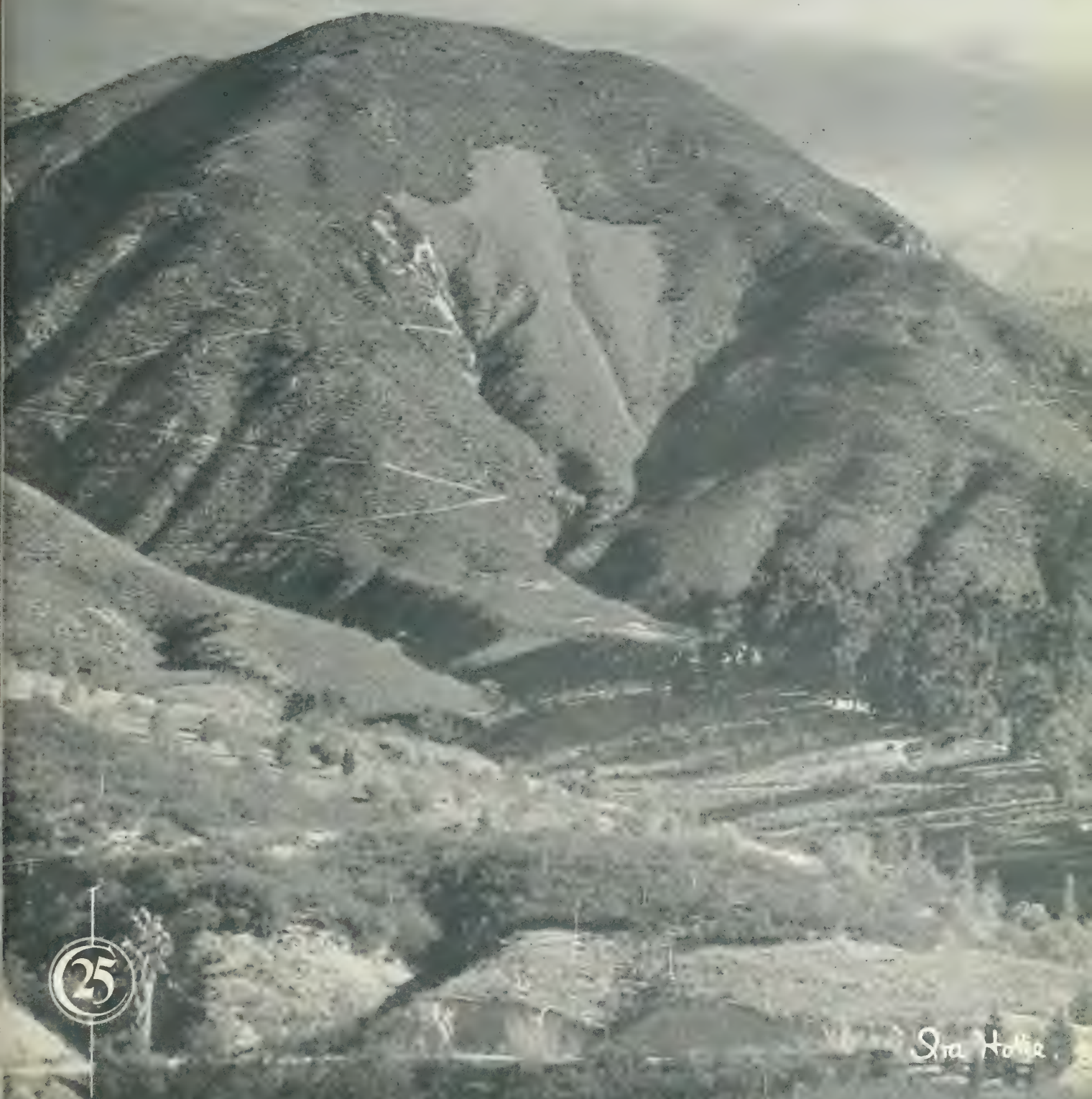
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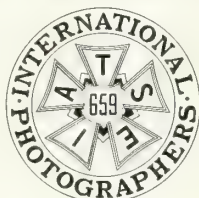
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The INTERNATIONAL PHOTOGRAPHER

Official Bulletin of the International Photographers of the Motion Picture Industries, Local No. 659, of the International Alliance of Theatrical Stage Employes and Moving Picture Machine Operators of the United States and Canada.



*Affiliated with
Los Angeles Amusement Federation, California State Theatrical Federation, California State Federation of Labor, American Federation of Labor, and Federated Voters of the Los Angeles Amusement Organizations.*

Vol. 4

HOLLYWOOD, CALIFORNIA, DECEMBER, 1932

No. 11

"Capital is the fruit of labor, and could not exist if labor had not first existed. Labor, therefore, deserves much the higher consideration." — Abraham Lincoln.

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The INTERNATIONAL PHOTOGRAPHER is published monthly in Hollywood by Local 659, I. A. T. S. E. and M. P. M. O. of the United States and Canada

Entered as second class matter Sept. 30, 1930, at the Post Office at Los Angeles, Calif., under the act of March 3, 1879

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James J. Finn, 1 West 47th St., New York, Eastern Representative.

McGill's, 179 and 218 Elizabeth Street, Melbourne, Australian and New Zealand agents.

Subscription Rates—United States and Canada, \$3 a year. Single copies, 25 cents

The members of this Local, together with those of our sister Locals, No. 644 in New York, No. 666 in Chicago, and No. 665 in Toronto, represent the entire personnel of photographers now engaged in professional production of motion pictures in the United States and Canada. Thus THE INTERNATIONAL PHOTOGRAPHER becomes the voice of the Entire Craft, covering a field that reaches from coast to coast across North America.

Printed in the U. S. A. at Hollywood, California.

Parichy Praises Antillian Paree

Revels in Old World Atmosphere Clinging to
Havana's Prado with Its Gay Sidewalk
Promenades and Alluring Cafes

By ESSELLE PARICHY

Staff Correspondent International Photographer
With His Own Illustrations

BROADWAY, to the south, en route to Havana, is halted in the cul-de-sac called Key West, Florida, after tripping seaward over the coral rosary of verdured atolls that link the oversea railroad. Then a few hours aboard a luxuriant steamer and you are in the Paris of the Antilles.

Although I have visited Havana almost to the term of commuting I still feel the Old World charm of my first visit.

The initial landmark to greet the eye from seaward is El Morro. Grim, forbidding, is this old war-scarred sentinel of centuries as we pass it at twilight, while beyond the dusky city is blinking a million eyes and stretching for the night life with all its seductive essence of cosmopolitan lure.

Latin Glamor

Not even in Paris, Barcelona or Madrid can one boast gayer sidewalk promenades and cafes to be enjoyed along Havana's Prado. Even without Bacardi-fused impressions the eye is in-

trigued with the glamor of Latin hospitality.

Many a languorous hour I lulled away at the attractive sidewalk cafe of the Saratoga, fronting the magnificent new Capitol Building, and watched the perambulating populace . . . a veritable potpourri of contrasts . . . Americans, Spaniards, Cubans, Chinese and blacks . . . beggars and vendors interspersed with the lorgnetted elite that seemed to gaze downward from personal heights.

Continental Atmosphere

One marvels at such continental atmosphere so close to the U. S. shores . . . winding, narrow streets flanked with shuttered buildings . . . open doorways that portal sunny patios . . . laurel bordered avenues secluding cozy nooks . . . smart shops where you can purchase the dernier cri of the boulevards of Paris . . . perfumes and Spanish shawls . . . aigret and bird of paradise fancies . . . French gowns and hats . . . laces, linens and embroideries in endless profusion, and wines and

liqueurs without independence and "hurrahs."

Here pre-Volstead beverages can be sipped in comfort without straining the eyeballs to lamp the flatfoot.

The food is excellent, too, but why mention it, for you can always get that back home . . . Try a "Presidente" or "Saratoga Special" . . . one won't hurt you and just to get away from the home routine. Or you might ask for a "Daiquiri" (dye-kee-ree), all cool, pink and soothing in a thin-stemmed glass . . . your first thought is "What a lady-like drink this is!"

But don't fool yourself . . . it has goblins in it . . . a mixture of Bacardi, Vermouth, lime and shaved ice, and there are a few "don'ts" that go with the formula:

Don'ts for Doers

Don't drink too many of them before or after dinner . . . you are supposed to be from a dry country.

Don't overtip the waiter, for he'll think you are in your cups.

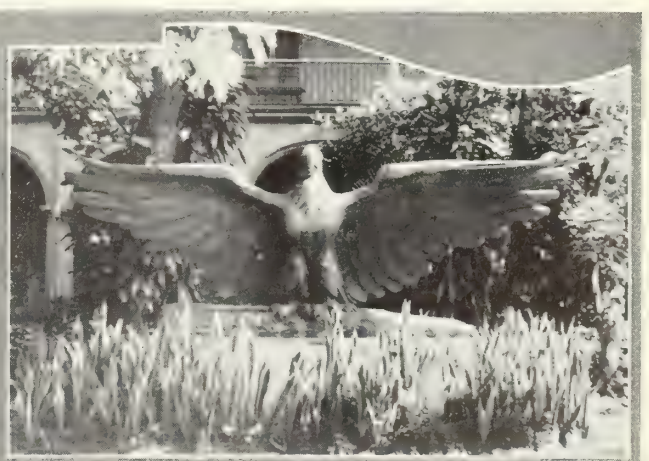
Don't refuse Cuban money . . . you get five quarters for a dollar in silver.

Don't try to sing theme songs; they know them better than you do.

Don't flirt with pretty, sparkling Cuban girls, as the chaperoning mothers are ever in their wake.

Don't hiss like a serpent unless you want service or you'll call every waiter and vendor around you . . . hissing in Cuba means a "come on."

Don't argue with the wife (if you



Left, Fraternidad Park and statue of Indian queen who named Havana. Right, the eagle that once adorned the Maine Monument, blown down by 1926 hurricane.



Left, winding narrow streets flanked with shuttered buildings. Right, Fraternidad Park with statue symbolizing the queen of Indian tribe who named Havana.

have one) when she says your eyes look sleepy...she knows.

All these "don'ts" accompany Bronx cocktails, dry martinis, gin fizzes, whiskey sours, Tom Collinses, gin bucks, side cars, dump carts, horses' necks or what have you... But don't bear down too hard on these liquid delights of Havana, as there are other entertainments that will hold your attention... racing at Oriental Park, golf at Havana Country Club, bathing at La Playa, gaming at the Casino and jai alai at the Fronton.

But this is every day fare in

Havana, and I wanted to see something that I had not seen before, so I hizz-zz-zzed and pronto, I was taken to see the Cuban native dance, where the danzon, a modified tango, was in full sway. Brilliant and fast is this Cuban dance, but the hors d'oeuvres of the evening I was yet to feast on was the country dance called Son, with its intricate variations and fast cadence of whirls and clicking heels that responded to the beat of the bango drums.

Sees the Danzon

Two orchestras play and there are no intermissions... the dance goes on and on. There

seems to be more women than men and I was informed that this is a sort of taxi-dance academy and the girls get 75 per cent of the ticket receipts.

From a Latin standpoint this is considered better than working in shops and stores; combining recreation and livelihood, as it were, and they are all well chaperoned.

Always Dramatic

I noticed a few in the group wearing a special kind of dress with a matching heavy silk cord about the waist Padre fashion, and learned this was called a "Promesa." These girls have promised their favorite saint to wear this dress for six months in gratitude for returning health to some ill member of the family.

Purple, white and yellow are the colors used according to the symbol of the saint. Although a dance hall seems hardly an inviolable spot, it does not seem incongruous to these Latin personalities, who ever are enacting a tremendous drama in everything they do.

Ravishingly fascinating are these Cuban types, who cast covert glances from heavy lidded eyes that could conquer kingdoms.

Contrasting the prosaic work-a-day world is romantic Havana close at hand, a panaceac oasis with everything to delight... May it ever retain that Old World charm!

(To be continued)



The inner harbor of Havana with the new Capitol Building in the background.

Here Is Judd's Tale About Wyckoff

Story Begins in Ozarks Where Writer Sits In
with Director-Cameraman and Learns
About Pictures from Him

By SAMUEL JUDD

JUST before Thanksgiving Alvin Wyckoff, recently returned from making an industrial picture in Missouri, received a letter from Samuel Judd of St. Louis. Mr. Judd had written the dialogue for the production. During the location trip the enthusiastic writer had been asked to set down his impressions and had promised so to do. The story written in fulfillment was accompanied by a brief letter in part as follows:

Dear Mr. Wyckoff:

Remember that you asked for this. I think it serves you right.

Here are about a thousand words, which is more than you asked for, but which allows something for any shrinkage you care to make. These words were written in a log cabin on an Ozark hillside with the wind whistling outside, with the ground covered with snow, with the temperature about 12 above, with a wood fire going and dogs lying around it—in fact, there is no excuse for these thousand words not being better.

Exceeding glad was I to hear that you liked the dialogue. I am beginning to like it myself. I tried to account for all the footage, but if some is missed I am sure it will be safe in your expert though harsh hands. (See story.)

In fact, I strive to please.

Hoping you are the same.

SAMUEL JUDD.

WHEN Louis H. Egan, president of Union Electric Light and Power Company of St. Louis and also president of Ozarks, Inc., asked me to run down to the Lake of the Ozarks in Missouri and write some dialogue for a motion picture to be made of the lake and dam little did I know what I was getting into.

In the first place I brought what is often laughingly referred to as "the outside viewpoint" to the motion pictures. (This story really is going to be about me. I started to write about Alvin Wyckoff, but I'm sure you all know about him already.) I had seen pictures of movie cameras, but I thought they still were run by cranks. You know what I mean.

Imagine my surprise when I saw a switch pushed and the camera start to turn by electricity miles away from a light socket. Imagine my further surprise when I obligingly started to pick up and carry for a while what looked like a long and narrow suit-

case, only to find it contained three tons of batteries.

But pardon me, please. I'm getting ahead too fast.

I was told one morning to go down to the lake as fast as I could, look up Mr. Wyckoff, and work with him. That was all. Nothing was said about the three musketeers. Nothing was said about air rifles carried to shoot at blinding headlights at night.

Gangsters at Breakfast

Something was said about artistic temperament, but nothing was said about it running to impersonation of gangsters at breakfast, just to startle the non-startleable lady manager of the hotel. It was just as well. Ordinarily I dislike people who are happy at breakfast.

Then out in the field we went. I suppose I should say out on location, and that will be all right if "location" is plural in the motion picture sense. Scenes were made, all to be reproduced in color, I was told, of every nook and inlet of that lake and its surroundings from every conceivable angle and from every kind of motor-driven contrivance except a submarine.

That was probably the only oversight, because there is a town below the lake, flooded when the dam was closed. The town, however, is fifty feet below the surface, and I'm sure Mr. Wyckoff would not have been satisfied with the light down there.

How different he was after breakfast! Most of us are. But he, different in most things, was differently different. Most people are human ^{by} 10 o'clock, but not before. He was human before, but not after.

As soon as the camera was set up he became the highly-trained technician, the cinematographer par excellence, the president of International Photographers, the artist who had supervised the photography of such stars as Gloria Swanson, Thomas Meighan and Geraldine Farrar. I marveled at him. At times I wanted to sock him.

Three Musketeers

But I didn't. Neither did anyone else, and anybody who had would have had to deal first with the two other musketeers, Bill Jolley, the assistant cameraman, and Lee Murin, who was doing the business managing. How those three did stick together. Veterans of various campaigns and pictures they appeared to be, and they got along together like three trapeze performers in public appearance.

Alvin and Bill and Lee they were to each other, and I didn't hear a jarring note in a week. The weather was rather good, however, and the lake is a beautiful place.

Alvin Wyckoff, out in the field, or is it on location, appears to be hard. I said appears to be. He seemed unnecessarily harsh, for instance, to a girl who was supposed to ride a surfboard behind a speeding motorboat and who failed because something appeared to me to be wrong with the board's hook-up.

All he considered was her failure. Board, ropes, boat, nothing else mattered. She was supposed to ride that board and she didn't. Therefore she must go home.

The Impersonal Director

After watching him a few days I became aware that there was nothing personal in his censure. He had, in the case referred to, not struck at the girl but the failure. He had no patience with anything short of perfection, and couldn't help but show it. Anything imperfect must go. He and I got along very well.

He seemed to have infinite patience. One morning we had a boy scout troop ready for a short scene, and were having trouble with the sun. For hours he rehearsed them, just to keep them occupied, for a shot that finally took five minutes.

It was the same with a troop of girl scouts, and their guardians and proud mammas. His gallantry was impeccable, sometimes cordially so, and sometimes icily so, but always so.

If I had a lot of money I wouldn't take it for the experience. It was my first contact with the motion picture industry since the earlier days—in fact, since it became an industry. If I had tried to picture the business, but I hadn't, I should most likely have thought of the cameraman as a cigar-smoking individual in his shirtsleeves turning a crank and of the director as a rather heavy-set individual bawling at a beautiful blond through a megaphone.

But then I met Alvin Wyckoff.

And I learned about pictures from him.

Academy's Research Council Preparing Quarterly Report

THE Research Council of the Academy of Motion Picture Arts and Sciences has five sub-committees actively engaged in study of motion picture technical problems, while one group, which has been investigating the proposed standardization of costumes and set tints for the purpose of preventing "halos" under the brilliant lighting used on studio sets, is compiling a final report.

Reports by all the sub-committees will be presented at the quarterly meeting of the Council, to be held in the near future.

Edison Parent of Mechanical Age

Developed to Final Stage Not Only His Own
Conceptions but Also Those of Others
Which They Had Abandoned

By EARL THEISEN

Honorary Curator Motion Picture
Los Angeles Museum

THOMAS A. EDISON, the great inventor, earned his greatness.

On every hand can be seen the results of his life—his scientific contributions left behind have caused a revision or turning point in life today. Through his inventions he wove a new pattern into the warp of this mechanical era; in fact, he did much to cause this mechanical age. People do things differently because of Edison. Where his hands touched whole systems of living were revamped and bettered—as King Midas in mythology, whose touch turned things to gold.

Edison is popularly credited with being the "Father" of many new things, but the student of the industrial arts finds something other than fatherhood in his inventions. His work was more than like that of a mother. He would take a germ idea from others and develop it; or adopt the responsibility for a brain-child in swaddling clothes, one that numerous others before him had tried to raise to usefulness, and with all the astuteness of a mother raise the son to manhood to serve. It is in this manner he took ideas that others for generations had worked on and then cast aside.

Edison's fame lies not alone in originality but in bringing to maturity. He has the credit of perfecting the electric light even though more than a score of pioneers tried to make electric lamps after Humphrey Davy discovered the underly-

ing principle of them in 1802. The same is true of the phonograph and the motion picture. It is particularly noticeable, though, in the motion picture.

Even before Roget, who compiled the *Thesaurus*, and who discovered the underlying principle of the motion picture in his discovery of "Persistence of Vision" in 1826, a score of men had tried to make pictures move, and after this practically every year brought forth a new man who used all his resources to make moving pictures. Their pictures moved in a sense, but it was due to Edison they found a tongue to tell stories.

Nurse to Motion Picture

In 1877 Edison started his helper Dickson to working on the problem of giving eyes to his phonograph. After a series of experiments covering a period of two years they finally late in '89 nursed the idea to the point where pictures crawled out of the crib and "gaddled" about.

These first experiments were closely parallel to the phonograph, in fact one of the earliest pictures made was of Dickson walking out on the screen and raising his hat and saying as a welcome to Edison upon his return from Europe, in synchronization with a phonograph record, "Good morning, Mr. Edison. Glad to see you back."

From here these two men worked and worried with their "Kinetoscope," as it was called, bringing it to the point of usefulness. They would pho-

tograph bits of nonsense, "bits of slapstick comedy staged in a solemn laboratory," as Ramsey points out, and after photographing it Dickson, like a wet nurse, would go to the "dark room" of the laboratory and put the kinetoscopic pictures through the solutions, and when through hang the pictures up to dry.

First Picture Studio

It might be said Edison built the first studio in order to have a playground for his Kinetoscope. At any rate the first studio was completed by him in an optimistical mood on February 1, 1893, with a cost of \$637.67. It was a rough building, covered with black wall paper of rather sombre appearance, which promptly acquired the pseudonym of "Black Maria," that being the current patois for the patrol wagon.

The building was on rollers on a track so that it might follow the sun as photography was still rather slow and the inside of the stage was hung in black drops to get the most in photographic speed. This gave a contrasty, silhouetelike picture, but photographic quality was to them as evening clothes are to the office boy before he becomes president. Like the active office boy they were concerned with movement rather than appearance. And these early pictures showed movement if they showed nothing else.

Edison's first star in this studio was Fred Ott, a worker in his laboratories, who was photographed sneezing, a thing he could do well ordinarily, but in this instance both snuff and red pepper were required to bring a sneeze, which was recorded in all dignity.

Following the first few initial pictures they began casting about for outside talent, choosing such well known persons as Eugene Sandow, the strong man; Mae Lucas, the Gaiety Girl from the famous George Edwards' Girl Show; Annie Oakley, from Buffalo Bill's Wild West Show; Mme. Bertholdi, the contortionist.

Dr. Colton, who invented gas in dentistry, was pictured while taking out a tooth. All these feature productions were less than fifty feet in length.

First Peep-Show Parlor

The first parlor for showing these pictures from the "Black Maria" was opened on April 14, 1894, at 1155 Broadway, New York. This show was opened by the Holland Brothers on this date after Edison had sent the first order of ten peep-shows to them eight days earlier.

A visitor here would pay 25 cents at the door and then go down the line of peep-boxes and look into the eyepiece to see the new novelty of pictures that moved. These visitors would still hear after entering and be plagued with the cries of the bally-hoo man pleading, coddling and



The Black Maria, kindergarten of the motion picture, completed February 1, 1893, at the Edison Laboratory in Orange, N. J.

Photo courtesy Leo G. Young. First printed in "History of the Kinetophone," by W. K. L. Dickson, 1895.

threatening others on the street outside to enter and see Edison's new marvel. It was a synchronization of noisy jumble quite like the talkers of 1927.

The first story telling pictures were made by Edison. "The Life of an American Fireman," made in 1900 in a length of 100 feet, is the earliest attempt at forming a story plot. This was followed three years later by the first really pretentious picture, "The Great Train Robbery," made with a gesture and flourish that has since been adopted as the mode for producers today.

The picture was directed and photographed by Edwin S. Porter, then working for Edison and later in 1912 the partner of Adolph Zukor when Famous Players was formed. Into it entered all the resources available at this time, including those of the Lackawanna Railroad. The cast for this famous picture included Frank Hanaway, a stunt rider in the United States Cavalry; George Barnes, a performer at Huber's Museum; Max Aronson, later known as Broncho Billy Anderson, who on way to location fell from his horse and led the animal back to the livery stable, and Marie Murray, the "Phoebe Snow" Girl, the latter the railroad's advertising mascot.

The picture when finished was about 800 feet in length and opened its first night at Hammerstein's on Broadway; the Eden Musee, and at Huber's Museum.

Following this first night it was road-showed all over the country for several years, with great success. Even today it is vastly interesting from other than a standpoint of curiosity. It is a picture that gave the motion picture a definite place and will live as the most famous subject in all the history of the screen.

The industry was now placed on its feet and could falteringly walk and tell things after the manner of the young. And at this time while the nickelodeons held sway, pictures permitted themselves all the vagaries of youth, in which a lot of unorganized phantasy and seriousness somehow were mixed in the same train of thought.

Last Edison Picture

Edison continued like a watchful parent guiding and counseling until 1918, when on February 28 he released "The Unbeliever," directed by Alan Crosland. This was the last picture made by the man who had breathed life into pictures to make them both live and move.

The studio he had built as a kindergarten had by this time become an institution—a monument to himself; and this monument is something of a promontory upon which man may climb to see just a bit farther.

Edison Honor Roll, 1910-1912

Players

Herbert Prior	Charles Ogle
Mabel Trunnelle	Robert Brower
Marc MacDermott	Harry Eyttinge
Miriam Nesbitt	Robert O'Connor

Elsie McCloud
Richard Ridgley
Laura Sawyer
Richard Neil
Bessie Learn
Yale Boss
Edna Mae Weick
Gladys Hulette
Mary Fuller
Edwin August
Viola Dana
Edna Flugrath
Shirley Mason
May Abbey
William Wadsworth
Arthur Hausman
Frank McGlynn

William West
George Lessey
John R. Cumpson
Mae Wells
Gertrude McCoy
Alice Washburn
Dan Mason
Charles M. Seay
Edward Bolton
Charles Sutton
Guy Coombs
Carrie Clark Ward
Jeanie McPherson
Richard Tucker
Harry Beaumont
Ben Wilson
Pat O'Malley

Cameramen

John H. Theiss
Lewis Physioc
Ned Van Buren
Richard Fryer
Otto Brautighan
Henry Bredeson
James S. Brown

Frederick Brace
George Lane
James Ramsey
Frank Kugler
Charles Gilson
John Bauman
Phil Rossen

Directors

Harold Shaw
Frank Apfel
Frank McGlynn
J. Searle Dawley
Charles Brabin

Charles M. Seay
Charles France
Richard Ridgley
C. Jay Williams
Walter Edwards
George Lessey

Berlin Theatre Statistics

From official statistics recently published it appears that every inhabitant of Berlin is going to the cinema an average of thirteen times a year. Total attendance during 1931 amounted to 55,600,000. This represents a steady decline since 1928, when attendance figures reached more than 60,000,000.



Drawn by J. Stuart Blackton for Evening World, New York, March 12, 1896. When the drawing had been completed Edison, at that time 49 years old, said to artist: "I can draw, too." He made good his remark by drawing the pig and subscribing the signature made famous to a generation of phonograph users. The meeting had aroused the interest in motion pictures of the artist. Four months later was organized what became the Vitagraph Company, the controlling triumvirate of Rock, Blackton and Smith becoming in a few years one of the most powerful factors in the industry. At one time it was admitted the three men were splitting over \$6,000,000 annually in profits.

Arrowhead's Genesis a Mystery

Legends of Indian and Even Mormon Sources
Clash with Scientists Who See in Great
Scar Simply Natural Phenomenon

By IRA B. HOKE

Associate Editor International Photographer

In this revelation there appeared to me a great Arrowhead smitten upon a broad hillside by the will of God, our Eternal Father, to mark for us the fertile valley below, whereon ye will find peace and plenty after the long, bitter trail to the westward across the desert.

A MORMON legend has it that thus Brigham Young saw in one of his visions the great mark upon a distant hill and sent his colonists unerringly to the San Bernardino valley of California, where in the very shadow of the colossal arrowhead they laid out wide streets and founded a beautiful city.

Historians, however, question the legend, claiming that Captain Jefferson Hunt, a Mormon, previously had reported the Arrowhead to his chief, thus robbing the tale of some of its glory.

Countless legends have been woven about the huge Arrowhead etched in the hillside on the south slope of the San Bernardino foothills.

Probably the most stirring of these is that of an ancient race of highly cultured people, presumably of Toltec or Inca origin, that once roamed in great numbers along the Pacific coast. It was they, claims the legend, who fashioned the Arrowhead to guide their nomadic people to the life-giving waters that rose in warm bubbles almost from the very tip of the guiding pointer.

Father Torquemada, Spanish explorer, in 1542 mentions the fair complexioned natives of California and likens their appearance and mode of worship to the Toltecs and the Incas.

Glidden Confirms

Ralph Glidden, archaeologist of the channel islands off the California coast, finds in his recent excavations many objects that tend to confirm Torquemada's theory. Mr. Glidden goes so far as to estimate that 15,000

years have elapsed since such a civilization was at its height.

Assuming the general idea of these theories a possibility, it would not be strange if a people as energetic as the Toltecs or the Incas might have



With the dawn is cast the shadow of the Great Spirit coming to see if his braves have passed safely through the night

Like the copy for the front cover this picture was photographed by Mr. Hoke

conceived the idea of converting a natural landslide of white quartz into a form that would be of use to them. What more appropriate figure could they have fashioned than an arrowhead? For in all nations and through all ages the arrow is known as a pointer of direction.

Indian legend differs somewhat in that it regards the mark with reverence, as a sign made by their Great Spirit to guide the redmen to this fertile valley where they could live in peace, secure against their foes, and enjoy the game of the abounding forest and the fruits of the field.

The Coahuilla Indians, for instance, tell that hundreds of years ago their tribe lived far to the eastward (probably in what is now New Mexico or Arizona), where continually they were at the mercy of larger bands of hostile foes.

One night their chief saw a great star fall, like an arrow, from the western sky. At dawn he led his tribe away from the desert, following always the direction whence the great sign had appeared to him.

At last they found the mountain whereon the arrow of fire had seared its mark and nearby pitched their wigwams in peace and happiness. And at dawn watchful Coahuilla sentinels beheld a great shadow slowly form over the Arrowhead.

It was the head of an Indian chieftain in full headdress, and was interpreted as the shadow of the Great Spirit coming with the sun to see that his braves had been safe through the nighttime.

In the early spring of 1774 Juan Batista de Ansa, captain of the Presidio of Tubec, toiled slowly across the desert from southeast to northwest by way of what is now Yuma, San Geronimo pass, and the San Bernardino Valley.

The party numbered 240 persons, of whites and Indians. They entered the valley on the 15th of March and were probably the first white persons of our modern time to see the great Arrowhead.

They found the Indians inhabiting this section of the valley were known as the Gauchamas, hence the early name: Valley of the Gauchamas. The word Gauchamas signified the place of plenty to eat. The Gauchamas regarded the arrowhead, at the very topmost part of

their valley, as their own special "sign" from the Great Spirit. They were a friendly tribe, though they boasted little culture and could in no manner be considered equals of their eastern contemporaries.

As It Was Sixty Years Ago

If the Arrowhead was made by man it is, therefore, certain it must have been at some very remote period, as even Indian legend has lost its origin in the limbo of superstition.

Early settlers of the San Bernardino Valley apparently took this explanation of the mystery, for in the

journal of Eugene B. Hoke, this writer's father, is found the following entry, dated January 1, 1875:

"I will describe the Arrowhead. It is up the side of the mountain, and is simply a spot of differently colored vegetation than the rest of the mountain, and can be seen for ten or twelve miles from the valley below.

"Right at the foot of this mountain is a little tableland where is situated the springs, which I have mentioned. It seems to me as though some nation of the past had recourse to this place.

"The Arrowhead was a sign or mark that they had formed, but if this is so, it would be strange how they could make light colored vegetation grow only upon this spot and then abruptly all around the green vegetation grow."

Now, as if in answer to the last of the just quoted paragraph, we come to the modern theory of geologists, who account for the Arrowhead not as a shape fashioned by man but as a natural phenomenon.

As Geologists See It

They find the Arrowhead due to a peculiarly shaped area of disintegrated white quartz and gray granite, differing enough from the rest of the hillside that it encourages only the growth of certain light colored shrubs, while the main hillside is able, because of more fertile soil, to support the heavier growths which outline the mark.

The fact that the soil has formed such a perfect image, and that it points directly toward one of America's finest curative springs, are attributed solely to a coincidence of nature.

Botanically the Arrowhead itself is formed within its area principally of a good growth of white sage, with occasional plants of manzanita, yucca whipplei, mountain lilac, chaparral, deer weed, Indian paint brush, and lupine.

The darker background outside the Arrowhead is chiefly chamise, or greasewood, all plants being native to the general locality. The distinctness of outline thus changes somewhat with the seasonal colorings of the vegetation.

The dimensions of the Arrowhead are worthy of note, as one can thus gain an approximate idea of its immensity. From top to tip it measures 1376 feet. It is 449 feet wide at the shoulders, and the shank measures 350 feet. It covers an area of about seven and one-half acres.

Uncle Sam as Guardian

The hot springs below its point were known to the Indians as medicinal waters many years before the coming of the white man. The Mission Fathers tell of the various bath-houses built there by the tribes and of their sweat baths; not unlike present-day methods.

The temperature of the water ranges up to 193 degrees Fahrenheit, and analysis shows it to be similar to the famous Carlsbad waters in mineral content.

At the present time the outline and surface of the arrowhead are being carefully maintained by the United States Forest Service, as it lies within the boundary of the San Bernardino National Forest.

The Forest Service has recently completed a gigantic fill about half way up the west side of the light colored area. The fill was necessitated by a landslide some years ago which, because of continual erosion during the rainy seasons, has threatened seriously to deface the landmark.

Take your choice of the legends, or

take none of them. Believe with the geologists, if you wish, that the mark is purely a freak of nature there on its lonely hillside.

But if you take this latter attitude never sit at dawn before the great Arrowhead to witness the sun and shadow slowly form a silhouette of an Indian's face and feather head-dress over the lower portion of the mountain, for if you do you will probably reread the legends and wonder, as do we all, on the mysteries of that past civilization of California to which we have lost the key.



Motion picture record (reading down) of the first screened sneeze. Photographed by W. K. L. Dickson in 1893 at Edison Laboratory in Orange, N. J. Subject was Fred Ott, Edison employe, who appeared in practically all the first motion pictures, of which this was one.

Photo courtesy Leo G. Young.

Cruising Photographer Meets Rain

But Then in the Orient in Compensation There
Are Indoor Sports Like Haig and Haig with
Ginger Ale All for a Lone Quarter

By NELSON C. McEDWARD

Ship's Photographer SS. Coolidge. With his own illustrations.

THIS is a story of a ship's photographer on a round trip Asiatic cruise. Now there may be readers who long have been convinced that answering "the call of the Orient" is one grand vacation, but of course that depends largely on the particular point of view. When one considers the work a ship photographer has to do it is not the case. In fact, that particular vocation is not what may be called a cinch job.

There is an abundance of detail work to be done in the darkroom. Much of it is on the run from Hongkong to Manila and return, when the thermometer registers around a hundred or so. It is no wonder the temperature of the soup jumps from 65 to 85 in less than five minutes, necessitating continual packing of ice around a separate tank for even temperature.

It was a smooth trip from San Francisco to Honolulu. Approaching the port of the latter city at 6 o'clock in the morning is a sight one never forgets. On landing the camera equipment is inspected, and then we are off for Waikiki to shoot some of the Kanaka boys coming in on the beach at fifty miles an hour.

After a wait of two hours contact is made with Pua Kealoha, a fine boy, and we are fixed up with an outrigger. We start toward Diamond Head, about 1500 yards out. The outrigger is straddled and the Eyemo is focused on a native who has just started toward shore. He is followed for quite a distance, but believe me it is no fun tear-

ing into shore at fifty miles an hour trying to preserve your balance and at the same time keep your eye in the finder. But the shot is made.

Picturesque Farewell

There is a yen to try the luck on a surfboard. The first two tries are flops, but the third is something different. We ride 150 feet to shore, and what a thrill. Surely it is the greatest sport in the world.

In the afternoon at the famous cocoanut grove a few shots are made with the graflex and using a 23A filter with good results. Mr. Baker, another photographer, is along.

At night we are back to shipside and a farewell to Honolulu. Aloha is ever present, and wonderful colored leis are floating in the water. It all contributes to a picturesque sight.

To Yokohama it is a long hop. On landing we collide with an abundance of rain. As a consequence there is nothing else to do but go in for indoor sports. Asahi beer may not be so good, but considering the fact that the yen is four for a dollar in gold you may judge how much may be bought for a dollar.

Japan is an interesting country, very clean, and the people are courteous at all times. The rickshaw men are patient, and will wait for hours without grumbling.

To Kobe through the Inland Sea is a beautiful trip ordinarily, but on this occasion there was nothing but overhanging clouds and rain. Muji and

Shimoneseiki are passed as well as many little islands. A shot is made of the Japanese fishing fleet, and the hundreds of little sailboats make quite a sight.

In Kobe there is more rain, and as a natural consequence there are more indoor sports, alternated with shopping in Motomachi and the Diabutsu silk store. Marvelous Fuji silk—if you know silk—and peacock silk and many other attractive things to draw your yen away from you. But there's only a single day here and then we again are on our way.

At Shanghai we have to wait for the tide in the Whampoo River. And what a river! Compared to that stream the Mississippi is like artesian water. About three miles from the city we anchor in the dirtiest river in the world. Then boarding a Dollar tender we steam up the Whampoo to dock alongside the customs jetty at Shanghai.

Fighting the Rain

Then there is more rain, and of course also more indoor sports. After being soaked outside by rain the Astor bar makes up for everything. A large half glass of Haig and Haig with ginger ale costs \$1 Mex, the equivalent of 25 cents American money. And then it rains all day and all night. But supposing it does.

Hongkong is reached early in the morning. We are greeted with overhanging clouds, with a spattering of rain, and then two seconds of sunshine. It is a great break, I don't think, with not a good chance for an exposure since we left Honolulu.

Docking at Kowloon we are besieged by Hindoo sew-sew women for washing. Entering Hongkong there is more money exchanging, and also more perspiration. Setting up a camera invites hundreds of Chinese to gather and give you the onceover. Incidentally it is advisable also at all



Left, largest sun dial in the world near Dewey Boulevard, in Manila; right, Nelson C. McEdward returning to waterfront.



Left, ruins at Chapei, Shanghai; right, deck tennis at sea.

times to keep a weather eye on your equipment.

It is no picnic trying to steal a shot all the time watching for a break in the clouds. So we hike to the Hong-kong Hotel, if we may be forgiven for mentioning these minor matters, for a glass of Pilsener German beer. And the rains descend some more.

The next day we sail for Manila. As we land the sun is shining! And what a sun! Two showers before landing—we are speaking of baths—help not in the least to fortify us against the fierce rays. Going ashore by means of the electric movable cranes for a gangplank we make a shot of the world's largest sundial near Dewey Boulevard.

Then we taxi to a shoe factory fifteen miles out of town, being greeted by any army of small ants and each one exceedingly voracious. We get several shots of the natives making wooden shoes. It is necessary to bring into play a fresh roll of film. As the hands are inserted in the changing bag the ants begin to work—on the photographer, if you please.

Loud cussing helps not at all, especially when the victim is a human

shower bath. Perspiration on the hands makes the situation approximately complete. Anything lacking is supplied making a shot with the graflex. A legion of ants on the ground glass gives the impression you are stopped down to 128. A half hour is usefully employed cleaning the camera, usefully employed in the way of providing hilarious entertainment for a host of natives.

(To be continued)

East Africans Prefer Own Tongue to American Brand

ALTHOUGH bilingual silent films have been exhibited in Portuguese East Africa for some time the most modern and largest moving picture house in Lourenço Marques, the Scala, exhibited for the first time an American sound film in English and Portuguese. The film was made both in English and Portuguese, the latter version with Portuguese artists, and a questionnaire was circulated among patrons of the theatre with the object of finding out which artists they preferred.

The vote was overwhelmingly in

favor of the Portuguese version, with 314 votes out of 345 cast. This was not unexpected when the very large proportion of Portuguese residents of Lourenço Marques are considered. Of the 11,410 reported to be Europeans living in the Lourenço Marques district it is estimated over 10,100 are Portuguese and only 882 are of English extraction.

Work of German Censors

The following table shows the number of feature films censored in Germany during 1931-2 as compared with 1930-31 by countries of origin:

Country	1930-31	1931-2
Germany	139	139
United States	101	62
France	26	21
Austria	4	6
Russia	5	3
Czechoslovakia	8	2
Denmark	3	2
Italy	2	1
Hungary	1	1
England	7	..
Sweden	2	..
Poland	2	..
Total	300	237



Left, death house in Bilibid prison; right, the bund, Shanghai.

THE BIGGEST MECHANICAL FACTOR IN TODAY'S MOVIES

EASTMAN Super-sensitive "Pan" has caused such widespread changes and improvements that it easily rates as the biggest mechanical factor in the excellence of today's motion picture. On the foundation supplied by this film, cameramen, directors, actors, and laboratories have been able to build a motion picture art as far ahead of old techniques as movies on the original Eastman "Pan" were ahead of color-blind photography...Eastman Super-sensitive "Pan" finds its fullest possible expression with the gray-backed base on which it is now supplied. Eastman Kodak Company. (J. E. Brulatour, Inc., Distributors, New York, Chicago, Hollywood.)

EASTMAN **SUPER-SENSITIVE**
PANCHROMATIC NEGATIVE (GRAY-BACKED)



Cream o' th' Stills



Possibly this graceful creature when it was photographed by Ed Witt in a Los Angeles park was admiring its own reflection in the mirrorlike surface of the water.



Cream o' th' Stills



H. Lyman Broening made this still in Havana in 1912. Shown are Wellington Playter and Bertha Kalisch while working in "Marta of the Lowlands," one of the earliest productions of Famous Players—the foundation of Paramount



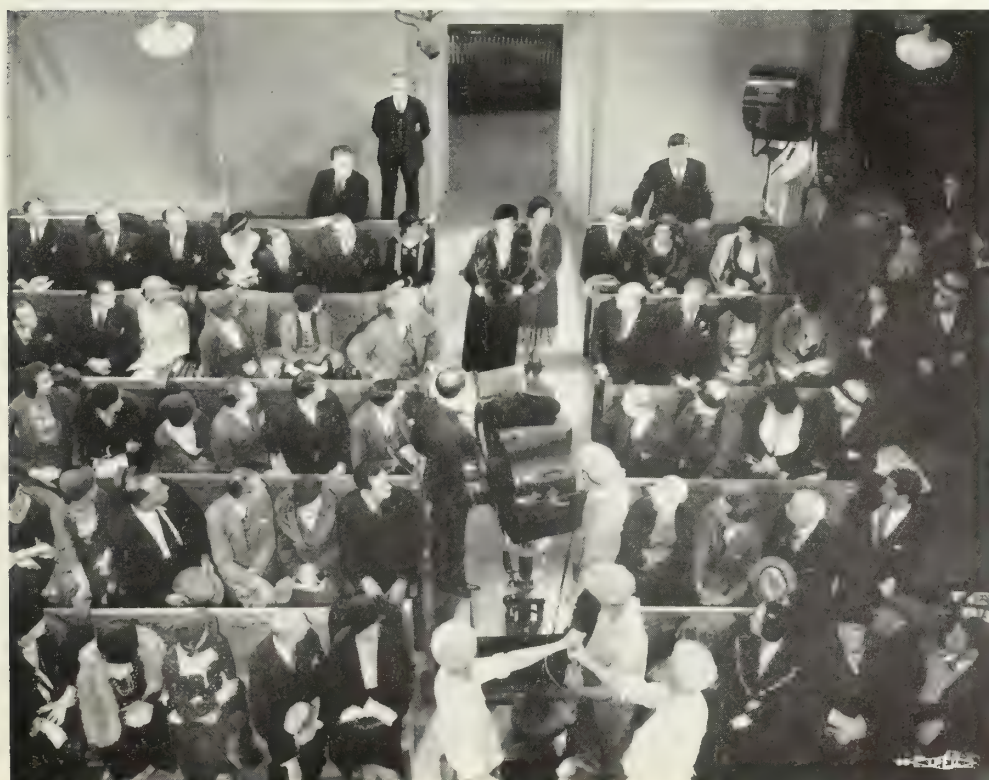
At the table from left to right are David Butler, director; Will Rogers and Irene Rich, with Brandon Hurst in the background. Fox was making "Down to Earth" when this still was exposed by Alexander Kahle



Cream o' th' Stills



A muffled microphone protected by a guardian reflector indicate the lively breeze prevailing as a Warner crew discuss a scene for "Tiger Shark." Tony Gaudio is at camera and Director Hawks in midships, with Robinson and Arlen at extreme right. Photo by Mac Julian



Edna May Oliver, juror in RKO's "Ladies of the Jury" and accompanied by her stage maid, arrives late for a murder trial, to the concern of all the spectators. Photographed by Donald MacKenzie



Cream o' th' Stills



At Cairo, on the Nile, Bob Bronner photographs a felucca, showing its odd-shaped bow

666 CHICAGO 666

In Focus—In Spots!

THIS is election night!...The suspense is turribul!...I light another butt...step on the one I have jest tossed on the floor...I glance at my watch... 10 p.m....the returns must be in by now...I ankle over to my radio... sheepishly...jest as I am about to turn it on I decide to wait jest a few more minits.



Fred Felbinger

Maybe I can't stand the shock when the tubes on the ole set warm up...I ankle back across the room...then I make a firm decision... the time must be athand...haven't I waited for months jest for this crucial moment? So I ankle back to the radio... whatahel... all or nothing...its always been my motto anyhow.

So I turn on the radio...furiously I puff on my cigarette...Kin I stand the shock?...Slowly the tubes warm up...and then...Hurrah! here it is...what I've wanted and waited for, for months...what I feared I would not be able to take gracefully from

By the Sassiety Reporter

As Told to

FRED A. FELBINGER

my radio...on election night...the tubes are now warmed up...and here it is...**MUSIC**...sumpin I ain't heard on a radio in months...jest politicians shooting off their face... but now it's all over and I got music again.

Thank the Lord for Election Night...and the return of music and entertainment on the radio once again.

SIX-SIXTY-SIX

You Can't Stop 'Em

ONE of the traditions of newsreelers is to raise their boys to be anything but cameramen... I ain't met a newsreeler among the ole timers yet what approves of their offsprings lookin forward to a future like papa's present...I've seen ole Harry Birch, one of the ole timers in the profession(?) shoot off his mouth by the hour about he ain't gonna raise his boy to be a newsreeler.

I agree with all them old timers... but the other day I hears where one of the Windy Village High Schools now has its own newsreel...showing the news of school activities...pretty coeds, etc... Understand the boy what's putting it out is producing a pretty high-class newsreel on the school's activities...the lad acts as cameraman, editor, title writer and the whole shebang...with the little 16mm. outfit he has...and it's going over great up at the schoolhouse.

Well, now, it's pretty nice to see "newsreeling" joining the arts and sciences, but that ain't my point...I jest want to tip off the ole timers it don't go jest to preach to the off-spring about keeping away from the smell of the celluloid...what you better do is watch that he don't git the camera bug also.

This goes double for ole Harry Birch, what swears the boy ain't gonna grow up into a cameraman... Don't talk too loud and furiously, Harry, the next time you is telling your boy Billy, age 14, about what a lousy game the camera business is.

You see, Harry, he may be your son up at your house...but over at Lake View High School he is editor and head cameraman of the school newsreel.

Adam of Animal Fillums

SEEING all these here animal fillums from Africa in the theaters makes me wonder jest who started 'em and when...well, the other night I meets one of the granddaddies of the cameramen, Conrad Luperti, showing off some stills he has from way back when, and I discovers I is talking to one of the first cameramen what ever invaded Africa with tripod legs and celluloid instead of a gun.

Luperti and Dave Hargan, both 666ers, were two of the first crank twirlers ever to make the trek to Africa...They went there in '14 with James Sutherland, elephant hunter and author...Sutherland's safari, of which they were members, went through Africa long before the days of sound and motorized safaris.

They hoofed every mile of the way...They traveled through a jungle that at the time was infested by the dread tsetse fly...carrier of the deadly sleeping sickness...For camera equipment Lupe carried the first Model A Bell and Howell, which was zinc-lined for the tropical climate and was equipped with the first 400-foot B and H magazines built.

Lupe also carried the first 17-inch telephoto lens ever mounted for motion picture work...It was a rare and priceless lens in those days...



Dave Hargan, 666, a member of the Sutherland expedition.



Conrad Luperti, 666. Picture taken in 1914 when Mr. Luperti accompanied the Sutherland expedition into Africa.

The expedition started into German East Africa in 1914...All was quiet and serene in the world...in general...at the time...like the lull before the big blow of a hurricane.

Daily Lupe and Dave Hargan labored along in the jungle in search of celluloid material...crossing the rushing waters of endless rivers...and Lupe tells us the one about the day after wading one of the rivers...wet shoes were taken off...and Lupe, tipped off in advance, filled his with straw and left to dry while Dave told his boy Friday to put his best marching shoes, which were soaked through and through, next to the cook's fire...the negro boy did so, forgot all about 'em, and the next morning the shoes were about six inches long.

The Ever-Pervading Bouquet

After reaching the interior it was decided to send some of the negro boys back to the coast to the town of Lindi to pick up some supplies that were delayed in their arrival...a list was sent along to pick up a certain number of boxes all marked and properly identified.

The porters did not know what was in those boxes, but a goodly number of them contained choice liquors.

When the porters returned to the camp it became apparent a number of the bottles were broken...the negroes refused to admit anything...Finally the porter in charge was given a lashing (25 lashes), but still he would not talk...Then the same treatment was given a second one...he finally confessed...the boys used a system...they dropped each box...one by one.

If liquor ran out they sucked it up from the ground...The confiscation party finally ended in a "bender" for a whole village of natives en route...That was that...it cut the liquor ration considerable for a while.

Then 650 miles into the interior a messenger arrived...bearing a sealed message from a Captain Graber of the German Army...the safari was in German territory...Germany had declared war...all hell had torn loose back in Civilization.

Captain Graber ordered the safari to report to him at once...At midnight Sutherland got Lupe and Dave out of bed and told them he was making a break for neutral country...they were welcome to join him...but if not the grub went.

All Lupe and Dave had on their person was 35 cents in American money...and they couldn't eat that...so they agreed to accompany Sutherland...The march started at dawn...sixteen negroes were taken along...At night they discovered eight had deserted...the natives had heard about the war by their grapevine of the jungle...the tomtoms...From here on the negroes were chained neck-to-neck to discourage desertion.

Of course, Lupe and his side-kick did have a couple of thousand dollars in North German Lloyd travelers' checks, but, as Lupe remarks, "no blooming Englishman would give us one pound for the whole shebang."

The safari headed for Portuguese

territory...about September 20 of 1914 it crossed the Rouvama River into Portuguese Africa...The trek was on toward Port Johnson on the southern tip of Lake Nyassa.

Tripods and Machine Guns

Again the negro grapevine went ahead of the expedition to play havoc with them...the natives sent word ahead that a group of white men were on their way to take Port Johnson and that they were carrying three machine guns...which was nothing more than three cameras and tripods.

On arrival at Port Johnson the party found the fort all prepared for their arrival...every one was armed to the teeth to extend welcome...Things were finally and cautiously adjusted.

Here Lupe and Dave took their remaining thirty-five cents and bought themselves a royal feast...From here they proceeded to Zomba, then to Blantyre...At Blantyre Lupe ran across a brother lodge member, and with a little buzz-buzz into each other's ears established the necessary friendship for Lupe to borrow five pounds in British money.

Lupe immediately cabled Chicago, and three days later he was the recipient of 500 pounds of English money...Lupe changed this all to gold and again felt pretty well heeled for the remainder of the adventure.

They proceeded to Port Herald on a flat pushpole boat down the upper Shire River, a journey that took five days...At Port Herald they caught a steamer down the Zambesi River to Port Chindi, thence by another steamer to Beira, in Portuguese East Africa...from here a week's journey by train to Cape Town.

Then twenty-one days by boat to war-torn England and then back to the good old U.S.A...The foregoing is the humble itinerary of Conrad Luperti and Dave Hargan, two 66ers and two of the first knights of the camera to invade Africa...and some of us birds sit around trying to thrill parlor audiences about "what ole timers we is."

SIX-SIXTY-SIX

Who Hit J. Philip?

HERE'S the mystery story of the month...J. Philip Gleason, arch Don Juan of the Middle West, pulls up in his sound truck, slams on the brakes, dashes to the rear of the truck, opens up the door...and boom...when J. Philip Gleason, ace dial twister and arch heart-wrecker, comes to he discovers he has the all-American shiner on his left eye.

Gleason carefully reconstructs the scene and decides some loose case in the truck must of up and hit him in the eye...and now, gentle reader, here is your opportunity to participate in the solving of the mystery story of the month...What or who gave J. Philip Gleason his beautiful shiner?

SIX-SIXTY-SIX

HEWING about the Windy Village with the chips falling about as follows: Martin Barnett equipping his little puddle-jumper with a siren so's he kin save time on his nightly dash up to the little Heart's home.

While Brother Jack Barnett equips himself with a staff of football nuts as helpers...so's he don't have to lug the heavy Akeley cases up to the Press Box roofs at the stadiums.

Ralph Saunders finally admitting that he went out and got himself married...Where's the wife, Ralph?

Irving Korenman, Fox Noise Ketcher, is out shopping for a belated box of stogie-stogies to pass around...It's a gal and both Mamma Korenman and the offspring are doing nicely.

The fire department in the quiet village of Oak Park, Ill., was disturbed from its peaceful slumber the other Sunday morning...Lens Snooper Eddie Morrison was laying linoleum in his kitchen when the gas stove went like the last election; and for once Eddie didn't have to chase out to a fire; the fire came over to Eddie's house; so did the entire Oak Park Fire Department...Did you serve tea, also, Eddie—to the cold fire fighters?... Another high-class sound commercial winds its way from the Action Film Company studios. This one depicts the progress and growth of that great institution of learning, the University of Illinois. Cameraman Ralph Phillips and Red Kuerstan did the photographic honors on this one, while Dial Twister Virgil Bauers picked up the noise.

And so around to the yearly old greeting from this snooping agency to youse birds what might peruse this baloney now and then...Mebbe it's a bit early, but likewise jest as sincere.

Merry Christmas! And here's hoping all youse guys is gonna be included in the new deal!

ANNUITANTS LIVE LONGEST

Because: Their old age is without income worries

WHAT better can you do than leave a legacy to yourself?

LET us mail you details of our annuity system under which you are protected against financial difficulties when your earning power ceases.

A steady income for the rest of your days when you are tired of daily toil.

Write for information to the Annuity Specialist

Louis Bernstein, 322 Pacific Mutual Bldg., Los Angeles

Name.....Occupation.....
Age.....Address.....

No Ennui for Travelers in China

Cameraman Describes Life in Interior of Country
and Adventures and Dangers He
Encountered on Picture Journey

By JACK SMITH

JACK SMITH, International Photographer, went to China last year as a member of an American picture expedition. When his employer departed for America and left him "flat" the photographer looked for an engagement in China. After several months without a paymaster he was employed to go on an expeditionary trip into the interior for three or four months. At the latest word the photographer was negotiating for work with a new company. The opening operations by the latter have been delayed due to the fact that all new business has to be passed on by the government.

Word has just been received by the mother of the traveler, Mrs. Marie Smith, that he will arrive home December 22.

August, 1932.

WE ARE back in Shanghai after a long hard trip that didn't mean much as far as pictures were concerned. You can get anything around here that you can up country. The entire area in that particular section is arid, dry and rolling, and the mountains are entirely devoid of vegetation. The mountains, the houses—what few you see—and the people's clothes are all the same color. Everywhere you go you find the same thing, and plenty of trouble thrown in.

We had quite a little excitement going up and more coming down. We were constantly reminded of bandits, but didn't run into any of them for quite some time, so began to think the bandit stories were all "hokey." Quite some way up country we were stuck by rain.

We had a river ahead to be forded, so with the rain pouring down and cold as the devil we ran into a small village as we did not wish to sleep out in such weather. It was getting colder all the time, in fact freezing. The cooks, coolies, boys, etc., began their daily search for water, which was simply dipped from the muddy river, and then started preparing dinner.

I had not shaved in a week, so I stood outside one of the trucks in freezing weather and shaved in ice water—and almost didn't have a face left. People began coming from all directions to watch.

These caravan inclosures have high mud walls 2 feet thick and usually around 12 to 15 feet high. The Chinamen could come over like flies. We would run at them and say "Su-sulu,"

meaning "beat it!" They'd slide off the wall and when you'd look up again they'd be thicker than ever. We finally decided we couldn't wear the Chinamen down so we had better leave them alone.

Quite Embarrassing

I ran an old crippled donkey out in the rain and took his stall with all its odors and all its odds and ends for the night. I slept under a kapok mattress about 2 inches thick, 3 blankets, 1 thick yurta felt, 1 fur robe, a layer of heavy canvas and a heavy overcoat.

We broke out early the next morning to get over the river, which didn't look any too good. We had some early morning visitors who wished us to take some passengers up to Lanchowfu. We told them we couldn't do it because all the trucks were overloaded then. Then they left and we congratulated ourselves, "That's the way to handle 'em," etc.

Just after starting we were turning a corner—and these narrow streets make a turn difficult for some of the larger trucks—when our lead truck stopped. Those of us behind couldn't see what was wrong, so I jumped down and ran ahead. Upon turning the corner I bumped into a company

of Chinese soldiers on their knees and seemingly everywhere you looked, including house tops, with their rifles cocked and trained on the lead truck.

Imagine my embarrassment when I turned that corner! General Something-or-Other came out and said those same passengers were still desirous of reaching Lanchowfu and we would have to take them. We told him that was just what we intended to do. In fact we were delighted, and they must have misunderstood us before.

After asking them what town we were in we found it was the very place we had been warned about all the way up, Guyuan, the famous bandit hangout for all of Kansu. Further investigation disclosed the fact there were 8,000 bandits in that village.

General Won Out

If we had any fond hopes of turning these Chinamen loose on their roller skates after we got out of town, the general very neatly squelched the idea by stating if the men did not reach Lanchowfu he would see us later.

The general won. We took them to Lanchowfu.

When we came to the river several of the trucks forded it, but the big trucks stuck. We finally got them out and in the afternoon the rain started again. I sampled the five-gallon tin of vodka in my truck and fortified myself quite frequently on the trips back and forth across the river fishing out trucks and men. We covered only twenty-nine miles that day and it was anything but a pleasure trip.

The trip from Lanchowfu to Hsinning was almost as bad. This is situated up near Kokonor, on the border of Thibet, at an elevation of about 13,000 feet, with plenty of snow.

We were forced to return by way of the famous Lu Pan San Pass. Even a mountain goat would have trouble climbing that. We had to go through in order to get to Pinliang, then across the river to Sianfu. It was here that Mr. Simpson and a Russian were killed by bandits. Just before reaching the Pass we stopped on top of a mountain for about half an hour.

Just Miss a Murder

Coming down we met a car going up. Mr. Simpson was in that car, and as we had met before we stopped and chatted for a while. Of course most of the conversation was about bandits. We warned them to steer clear of Guyuan. When we arrived in Pinliang we heard that Mr. Simpson and the Russian had been shot on top of the mountain just about fifteen minutes after we left them—and just where we had stopped for half an hour.

The interior is no health or pleasure resort just now or at any other time. We were not allowed to use our radio, the Chinese officials forbidding it due to the trouble in the interior.

(Continued to Page 23)



Jack Smith

EASTMAN
FILMS

BRULATOUR

WHAT'S WHAT!

Published Monthly by J. E. Brulatour, Inc., Distributors, Ea

MacWilliams to Europe for Year

Fox Cameraman Accepts Assignment with British International Pictures

GLEN MacWILLIAMS, one of the old timers on the Fox lot who was loaned by that company to Howard Hughes for his production "THE FRONT PAGE," which set up new and greater laurels for MacWilliams on his splendid photography, has deserted Hollywood for at least a year.

This is the term of the contract which was arranged for MacWilliams by his business representatives with British International Pictures at Elstree (London), England.

The contract provides for a minimum of four feature productions in this period, and carries an option for an extension



Glen MacWilliams

of time beyond the original contract term, which may be accepted or rejected by MacWilliams.

Glen has rented his home in Brentwood Park and has taken his wife and two children across the Pond with him. The children will be placed in school in London, where the MacWilliams family will make their home.

Although busy as the proverbial one-armed paper hanger up to the very last minute before his departure, Glen managed to take time out to make arrangements to insure a constant supply of Eastman Super-sensitive Panchromatic negative, which he will employ exclusively in all of his work on his assignment.

Paramount's Award

One of the most popular awards made by the Academy in this year's series is that which was given to the sound department of the Paramount Studios.

Award was accepted for Paramount by Franklyn Hansen, chief sound executive of the studio, who made a delightful impression with his friendly little speech, wherein he gave full credit to his associate technicians and made special mention of the excellent cooperation extended by Harry Ensign and his staff in the Paramount Laboratory.

Too seldom do we find the recognized inclined to give recognition. Hansen is not only a capable executive and sound technician, but a swell guy and a grand sport.

Columbia

Teddy Tetzlaff is shooting "BRIEF MOMENTS," Eddie Buzzell directing. Vic Schuerich is second, Jack Anderson and William Crosby assistants.

John Boyle just finished "RANGER MAN," which George Melford directed. It was a Tim McCoy picture. Bob Cline was second and Jim Goss and Roy Babitt assistants.

Benny Kline has finished "THE YANKEE BANDIT," which Lambert Hillyer directed, and is scheduled to start a new one next week, an oil story, which Ross Lederman will direct.

Len Smith finished the Wheeler and Woolsey picture, "THAT'S AFRICA," and will probably return to his old spot at M.G.M.

Al Siegler replaced Joe August while Joe was a victim of the "flu," but his picture, "ACQUITTED," is finished now.

Ralph Staub, the "One-Man Unit," continues shooting the stars in their private lives.

Edouart Scores Again

The Transparency Department at Paramount has just completed two series of difficult and exceptionally fine Transparency Process shots on "A FAREWELL TO ARMS" and "MADAME BUTTERFLY."

These two productions, by the way, are outstanding and promise to give plenty of competition in every branch for next year's Academy Awards.

Farciot Edouart, who heads the Transparency Department at Paramount, has been given another term ticket for his recent outstanding work. Dewey Wrigley shooting first camera; Loyal Griggs, second camera, and Harold Wyckoff handling stills.

RKO

Ernest Schoedsack has gone to Arabia for RKO to obtain some atmosphere shots for a forthcoming production. His brother, Felix Schoedsack, is the first cameraman and Billy Reinhold is the assistant. They will be four weeks en route—eight weeks shooting and four weeks returning.

Charles Rosher has been ill with the "flu," but Henry Gerrard and Eddie Cronjager have been shooting "THE GOOSE WOMAN" during his absence. Frank Redman is second and Cecil Cooney assistant.

Jack MacKenzie just finished a Brock comedy, "Headliner No. 3" Series, with Russ Metty and Fred Bentley seconds and Willard Barth and Charles Straumer assistants.

Roy Hunt is in production on "HEROES FOR HIRE," Joe Biroc, second, and George Diskant, assistant. This is a picture of the daredevils of the movies, the boys who double for the stars and take the risks, but in this one they play the part and have their own names on the credit title. Upon completion of this picture Hunt starts another here with Dudley Murphy on the Houdini story.

George Folsey is back doing some added scenes on "ANIMAL KINGDOM" with Ann Harding. E. H. Griffith is the director and Harry Wild second cameraman. Folsey has been assigned to do another one here in the next few weeks.

Eddie Linden is finishing up "KING KONG" which promises to be a sensation when it is released—prehistoric animals, etc.

Henry Gerrard will soon start the Richard Dix picture, "THE GREAT JASPER."

Eddie Cronjager has a good one starting soon, "SWEEPINGS."

Bert Glennon can hardly wait for the starting whistle of "THREE CAME UNARMED," which stars Katherine Hepburn.

Nick Musuraca starts very soon another Tom Keene Western.

Fox

Ernie Palmer is finishing "Cavalcade" and according to all reports the photography is up to his usual splendid standard.

Charles Clark is photographing "HOT PEPPER," new Blystone production featuring Lowe and McLaglen. This is three productions in a row for Clark, "JUBILO," "SECOND-HAND WIFE" and the present production. Joe McDonald has been the second cameraman on the foregoing three. Assistants H. C. Smith and Bob Mack.

Hal Mohr is photographing the King production, "STATE FAIR," starring Will Rogers. Rogers is ably supported by International Champion Blue Boy, the largest and most perfect example of pork on the hoof this reporter has ever seen. Blue Boy reports that Mohr's photography is okay. Bill Skall is the second cameraman, as usual.

Lee Garmes photographing "FACE IN THE SKY" for Harry Lachman. Garmes is seconded by Warren Lynch (a corking second cameraman).

Sid Wagner, who has been turning a crank at Fox since 1919, has the assignment on "CANYON WALLS," the George O'Brien picture being directed by Dave Howard. Wagner is seconded by Curt Feters, assisted by H. Webb and L. Kunkle.



Lee Garmes, left, accepting

Paramount

Vic Milner continues in production on "LUXURY LINER." Bill M is second and Guy Roe assistant. Of course, knows all about boats, being one of his own.

Ernie Haller's still on that wild mal picture, "KING OF THE JUNGLE." His staff consists of Guy Nett and Buddy Williams, seconds, Tommy Morris, Milt Bridenbecker, Charley Starbuck, assistants.

Dave Abel just completed the B Schulberg production, "MADAM BUTTERFLY." Ernie Laszlo was second and Jimmy King assistant.

After much delay due to sickness many members of the cast and crew Leo Tover has resumed production "NO MAN OF HER OWN." Mayer, second, and Neil Beckner, assistant.

Gil Warrenton has started the Smith picture, "QUEEN OF THE AIR." Harry Hallenberger, second, Art Lane and Red Grant, assistants.

Charles Lang has returned from vacation and is scheduled to start Monday on Mae West in "RUBY RE Oh, Oh! Our high red sensitivity shine here. Bob Pittack will be second man and Cliff Shirsper assistant.

R BULLETIN

EASTMAN
FILMS

Films, in Cooperation with The International Photographer

WHO'S WHO!

LEE GARMES ACADEMY WINNER

Popular Cameraman Given Ovation at Academy Awards Banquet

LEE GARMES is the winner of the coveted award by the Academy of Motion Picture Arts and Sciences for outstanding photography achieved in the season of 1931-32. With Joseph Von Sternberg at the throttle, "SHANGHAI EXPRESS" carried Lee Garmes to his greatest triumph as photographer of the Paramount production starring Marlene Dietrich.

The other candidates for the award were Ray June for his delightful artistry so forcefully presented in the Samuel Goldwyn production, "ARROWSMITH," and Karl Struss, who was given

*similar recognition for his Paramount picture, "DR. JEKYLL AND MR. HYDE."

Warner Brothers

Jimmy Van Trees as usual shooting George Arliss in "THE KING'S VACATION" has Lou Jennings as second and Jim Van Trees, Jr., as assistant.

Sol Polito is shooting "THE MIND-READER" with Del Ruth directing. Same old crew, Mike Joyce and Speed Mitchell, and a strange coincidence in their respective families—that bird with the long legs will soon be at the door.

Gaetano Gaudio has finished with Joan Blondell in "BLONDE JOHN-SON" and the old "Hu" knocked him out. As soon as he recovers he will start another here.

Art Todd moved over from Paramount and started "THE BLUE ROOM MURDER," which Bob Flory is directing. Billy Schurr is the second and Louis De Angelis is assistant.

Chick McGill has finished "THE INSIDER" with Cagney, and has gone on a well-earned vacation trip in his new car.

Having finished "THE GRAND SLAM" bridge picture, Sid Hickox had a day off and started a new one with Dick Barthelmess, "GRAND CENTRAL AIRPORT," which Bill Wellman is directing. Tommy Branigan is second and Wesley Anderson assistant.

Arthur Edeson on his completion of "FLESH" for M.G.M. immediately moved to the Warner Brothers Studio, where he started production on "THE SUCKER" with Doug Fairbanks, Jr. Archie Mayo, director; Harry Davis, second; Carl Guthrie, assistant.

Universal

Eddie Snyder is on his second one here, "DESTINATION UNKNOWN," which Tay Garnett is directing. They have built a complete boat on their largest stage, very elegant. Jimmy Drought, second; Martin Glowner, assistant.

George Robinson still on "NAG-ANNA," but should finish Tuesday and start another next week. He has the same two boys with him, Dick Freyer, second, and Paul Hill, assistant.

Dan Clark came back from about a two months' trip on Mexican Waters for M.G.M., and his old pal, Tom Mix, now has him shooting "TERROR TRAIL." Norman De Vol, second, and three assistants, Jack Eagan, Ed Jones, Lloyd Ward.

Charles Stumar finished for Charles Rogers at Paramount Wednesday night, grabbed a bit of turkey at home Thanksgiving Day and dashed out to Universal Friday morning to start "PRIVATE JONES" with Lee Tracy, which Russell Mack is directing. King Gray, second, John Martin, assistant.

We're In the Army Now

In actual age, the Brulatour Bulletin is a rather young fellow. Nevertheless, he gets around.

We can't resist the impulse to make a claim which will probably bring George Blaisdell right down our neck. But, regardless (being a good little newspaper), we are not going to make any claims which we can't prove.

The circulation of the Brulatour Bulletin is as great as the circulation of the International Photographer.

We are in receipt of a letter from Sergeant Mickey Carlo, Signal Corps Photo Lab. Eighth C. A., Fort Sam Houston, Texas, in which he expresses great respect and admiration for our young offspring, and tells us he finds the little paper most instructive and entertaining.

Sergeant Carlo has participated in some excellent productions which have been made on location and which have enjoyed his cooperation. In the list are "THE WARRENS OF VIRGINIA," "THE BIG PARADE," "WINGS" and three or four other major features which have been mounted with a military background.

He is particularly interested in the activity of all of the cameramen in Hollywood, and frankly admits that it is his ambition some day to become one of them.

Valentine Finishes

Joe Valentine has finished his first feature for Foy Productions, "EAST OF FIFTH AVENUE," which was directed by Ben Stoloff for Columbia release.

Valentine has accepted an assignment at another studio pending his return to the Foy lot in time for No. 2 of his series with that company.

Fox Improves Sound

Ed Hansen, chief of the sound department for Fox Movietone City, has been busily occupied installing Western Electric valves in the Fox recording machines. It has been a long, exacting job, but the results speak for themselves. Really they do.

Hansen and in fact all of the Movietone City executives are very well pleased with the results achieved and (pardon us!), of course, all of the recording is on Eastman sound film.

Roach Resumes

After a short dark period at the Hal Roach Studios production is resumed this week, with Art Lloyd back at the camera clocking the laughs for the Roach Titter-Teasers. (Turn to Page 22)



's trophy from Karl Struss.

M. G. M.

al Rosson returned to the studio 25 and started immediately on priors for "PIG BOATS." Second era, Les White; Harry Parkins and Noble, assistants.

harley Marshall and Harold Martti remained in Honolulu to photograph atmospheric shots to be used for section background scenes at some date.

lie Marsh has finished production "SON DAUGHTER" and has been rned to Howard Hawks' production, "RN ABOUT." Joan Crawford be starred. Second camera, Eddie gerald; assistant, Kyme Meade. erritt Gerstad has returned to the .M. lot, photographing "THE Y," directed by Brabin. Second era, Paul Vogel; assistant camera, Hoag.

Powers Continues

en Powers continues with Warren ne on the comedy series at the iversal Studios. Mr. Doane has re- ly been appointed a feature super- ar at the Universal plant, and it is guess that Len probably will move with his boss.

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BRULATOUR BULLETIN

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Published Monthly by J. E. Brulatour, Inc., Distributors, Eastman Films, in Cooperation with The International Photographer

The Academy Honors

When the Motion Picture Academy of Arts and Sciences sliced its big cake at its annual banquet held at the Ambassador Hotel late in November, it handed a generous slice to Walt Disney (Mickey Mouse's papa) for his outstanding achievement in the creation and production of "FLOWERS AND TREES," a "Silly Symphony" which was the first of a series of delightful cartoons produced in Technicolor.

The recipient of the other piece of cake, the Technicolor Corporation, was given the official nod for the vital part it plays in these delightful color cartoons.

At the moment Disney and Technicolor are working hand-in-hand in preparation of a "Symphony" in the holiday mood, which will present Santa Claus in his workshop with a marvelous arrangement of toys doing miraculous stunts which are bound to delight every member of the family from the baby to grandpa.

It is confidentially whispered that we may not be greatly disappointed if we are anticipating Mickey Mouse's bursting forth in a grand array of color during the forthcoming season.

Those who have seen the new Technicolor "Silly Symphonies" will agree that the entire industry is fully justified in doffing its hat to this delightful combination.

Dean Bats For Stout

When Archie Stout, cameraman for Trem Carr, recently broke his toe in a rather unusual accident, Faxon Dean was called in to take his place and complete the Rex Bell production, "DIAMOND TRAIL." Dean was assisted by Russ Harlan, who has more than one qualification which might place him in front of the camera instead of behind it.

Harlan is an expert swimmer and is just as much at home in a saddle as a debutante in a chaise longue. Incidentally (judging from the flashes of the femmes on the set) he's not hard to look at. But Russ is a modest chap, so he'll probably continue going along at the camera.

McClung Ill

Hugh McClung, laboratory technician with United Artists, has been confined to his home with an attack of the (un)-popular "flu," which has swept Hollywood during the past several weeks.

At this writing McClung's condition is greatly improved, and he expects to be back on the job within a few days.

Jackman's Special Effect

Fred Jackman, wizard of the Warner lot, who has been miraculously "putting things where they aint" in Warner and First National productions, has been a visitor in the Special Effects Department of the Santa Monica Hospital.

At times Fred may appear just a bit grouchy, but it is really worry over some of his perplexing problems. However, his appendix is happy—it's in alcohol in the Santa Monica Clinic.

Chicago Supplement

FILMING THE "PAGEANT OF PROGRESS" OF THE STATE OF MISSOURI FOR THE WORLD'S FAIR

Gene Cour is supervising production and directing the picture that will be a major part of the exhibit of the State of Missouri at the Fair next summer. Scenes are being shot at the many historical places of interest as well as the modern civic developments of the last few years. The Ozark Mountain sequences will be shot in natural color, bringing to the screen the beautiful fall colorings of the foliage in that region.

In addition to Cour the production crew consists of Robert Tavenier, first cameraman; Rufus Pasquale, assistant, and Jerry Altifeish (of Flying Family fame), recordist.

Football to Film

During the past six weeks the Newsreel Cameramen in the Middlewest have been busy making a photographic record of all "Big 10" conference games. Every Saturday afternoon at the "Big 10" games you would be sure to find Jack Barnett and Floyd Traynham of Universal; Eddie Morrison and Charley Geis of Fox Movietone; Jimmy Buchanan and Orlando Lippert of Paramount, photographing those thrills of open field running . . . ninety-five yard return of punts for a touchdown . . . long forward passes . . . hard smashes through the line . . . and so on . . . and so on . . . on Eastman Super Pan.

Movies on Glass

Dick Ganstrom and Charley O'Connor of Jam Handy Productions at Detroit are photographing an unusual picture on the subject of Safety Glass, visualizing many of its interesting and romantic developments of manufacture, along with the safety advantages of this industrial product. The "Dance of the Wooden Soldier" sequence is a knockout and certainly something different from what you would expect in the process of the manufacture of glass.

When the cameras are clicking, it's Eastman Super that's going through.

McCord Again

T. D. McCord has completed another Schlesinger-Rogell production at the Warner Brothers Studio, "SOMEWHERE IN SONORA," starring John Wayne and directed by Mack V. Wright. Bernard Guffey held the spot as second, and John MacBurnie and Bill Clothier were assistants.



Jennings Blows Up

The annual golf tournament of Local 659 will probably be shy one entrant when Jimmy Palmer completes his list for 1933. Gordon Jennings seems to be out of the running. The big, strong fella, who is otherwise busy in his Special Effects Department at Paramount, is posolutely off the game.

He has been spending a lot of money at the golf shops about Hollywood; new woods, new irons and even new tees, but it is no good: three straight Sundays he's tried to kill his slice with the terribly disheartening and discouraging result that he hasn't been able to do better than a 75.

(Anyway, Hap Depew doesn't care. George Blaisdell is whistling at his work, and Johnny Mescall hasn't even heard the hard-luck story.)

John Swain Due

John Swain, popular New York laboratory executive, who is well and favorably known to most of the cameramen in the industry, is scheduled to arrive in Hollywood about the time we go to press, at which time he will be associated with the local RKO Studios. He will enter immediately upon his duties there as supervisor of laboratory work.

Roach Gang Frolics

Recently Charlie Levin, lab superintendent of the Hal Roach Studios, set out to promote a quiet little party among the boys and girls on the lot. It was a party—oh, yes, it was a party—but it was not such a quiet one. Lots of things happened.

Very sad incident when some of the boys and girls found themselves in the bathing pool without stopping to remove even a shoe. Dancing contest brought everybody a first prize—and growling dogs. Horseback riding brought many sore recollections to the few whose jobs provide a chair at a desk.

It was a grand success and they are planning another one any minute—or just as soon as the whole gang recovers from the last one.

The Forgotten Man

There is a group of fellows in Hollywood who are never seen and very seldom heard—the night superintendents of the laboratories in whose hands rests the result of many difficult hours spent by the cameramen day in and day out.

We hear a lot of talk about contrast, highlights, shadow details and what have you; but here are the boys that really know all of these things and a lot more. It isn't necessary to mention that these men, who actually develop the negative, play a vital part in the success or the failure of every cameraman in the business.

Among those whom we have particularly noted recently are Irvin Millard at the Consolidated Plant, who has been on the job here for eight or nine years; Albert Douglas, in Roy Hunter's Universal Lab, who has been on the job at this spot for seven years, and Cy Spencer, who has held this spot at the Columbia Lab for about a year (according to the calendar)—but on the amount of work he has turned out—well, write your own ticket.

Normal Hincey is the chef de soup at M.G.M. and has held this assignment since the old Goldwyn days back in 1920. At the Warner Lab Glen Lewis is the czar of the developing room and has been there long enough to have a long pink beard.

Mike Leshing at the Fox Lab never loses any sleep, knowing that Bud Thompson, who also has been in charge of the negative for many years, is doing his stuff with full credit to himself, to the cameramen and to his company.

Fanchon Royer Completes

Ernie Miller has finished another production for Fanchon Royer under the direction of Breezy Eason. This one carries the tag of "BEHIND JURY DOORS." Ernie was assisted by Monty Steadman, and upon completing the Royer picture started immediately for Mascot (Nat Levine) at the same studio.

Hey, Pop!

Pete Steele, who is Fred Gage's shadow at the Warner Lab, took a runout powder early last week and was mysteriously absent for a day and a half. When he came back he had circles under his eyes, and just a glance at him instantly registered that here was a man who had suffered. He handed out the cigars and weakly whispered, "It's a boy!"

Jack Smith in China

(Continued from Page 19)

In fact, I believe they would have taken it away from us if they'd had a man who could operate it.

Exchange here in Shanghai is still very low. That is why so many are holding off starting work and buying their equipment. For instance a new Mitchell camera fully equipped costs about \$6,000 gold in the United States and the same camera would cost \$30,000 Mex here plus freight and duty. The duty has just been raised to 90 per cent of the cost, so you can understand some of the delays. Negative here costs 25 cents a foot against 4 in "four dimensions," remaining as a cents a foot at home.

Salaries work the same way. If they pay us even \$150 a week gold that is around \$750 Mex a week here—and there are mighty few persons in any part of China getting such a salary from any company.

I appreciate Roy Hunt's effort to reach us by radio, but as I mentioned we were not allowed to use ours.

Traveling No Picnic

I met the Ford dealer in Sianfu on my way down. He said he was going to Ksining with a few men, cars, trucks, etc. I heard the other day that he and several of those with him were killed near Guyuan where we went through going up.

Traveling in the interior of China is not a picnic any more. You are held up, held for ransom, shot outright or tortured. I'd just as soon be hobnobbing with a cage of wild cats as some of these up country Chinese, for they are the most merciless lot of half-human beasts you could ever hope to meet.

We were just plain lucky, and no more up-country trips toward Thibet for me until the Chinese settle down. You may get through fine going up. Then some Chinaman will steal a chicken or an egg from someone, which starts plenty of trouble. You wish you were somewhere else, but can't get through, for there are only three ways to return—the Lu Pan San Pass, always guarded; Guyuan, the chief bandit village, which you have to come through on account of rivers and mountain ranges, and Mongolia by way of the Great Wall and the famous Nankow Pass, which right now is almost suicide.

One dislikes adding to the hardship of travel the irritation of posing as a target for some Chinaman. The outdoor life, however, made us all feel fine and we returned physically fit.

Peking is about two and a half days by rail from here. The trains are not so bad. We came down during the trouble in Peking and Tsint-sien. The students wanted to throw us out and take the car, but for some unknown reason they didn't.

Leavitt Establishes Library for 16mm. Projector Owners

THERE is a new kind of library in Los Angeles. Here the public may go and carry away not books but actual 16mm. motion picture

film, in a great variety of subjects such as is carried in book form in all public libraries.

These films may be had with the same ease that books are procured at the library. All that is needed is a membership card which costs nothing and a 16mm. projector for showing the films. There are about three hundred pictures of interest in the church, home and school, covering educational as well as entertainment films. Within the past six months it is estimated the films have been seen by 900,000 persons.

This innovation in the way of libraries was organized by Harry Leavitt as the National Film Library in January, 1931. It is a

private enterprise and receives its income by advertising much in the same manner as the radio. On each of the fifteen-minute pictures there is one minute of advertising in the form of an animated title trailer. All the expense entailed is taken care of by a service charge that is defrayed by the advertiser.

Mr. Leavitt deserves considerable credit for this desirable departure and to date has enjoyed much popularity as is shown by the fact that he distributes his entire library of 300 pictures each day. At the present time he is organizing similar branches in fifteen key cities in the United States. The Los Angeles office is in the Richfield Building.



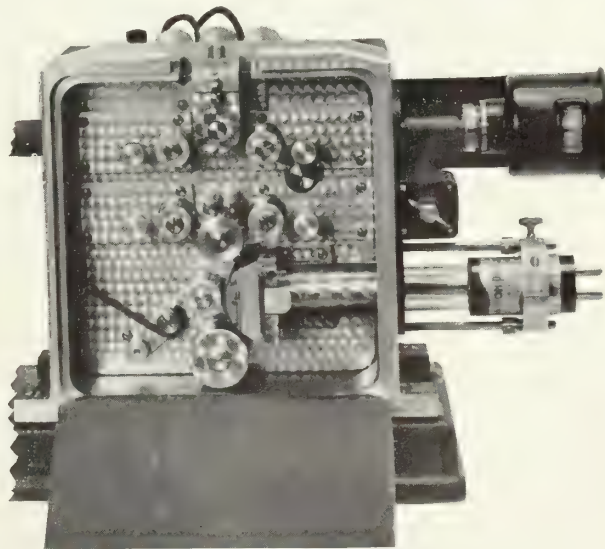
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THE DOPE SHEET

By RAY FERNSTROM

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YOWSUH, yowsuh, and yowsuh, as the old Maestro Ben Bernie would say. Now that the International Photographers' Exposition and Ball is over we can get back to work.

Too bad you guys back East missed it. You would have had a great time.

Russ Muth is now back in Deutschland at his editorial desk for Fox Movietone. I'm going to tell a lot of stories about Russ on the air. He and I covered many exciting ones together, in the years past. Here is a feature of his flight above Vesuvius in eruption that I didn't mention in a previous account. Just as his plane was directly over the crater the motor conked and died. The rising gases had choked the engine and almost the pilot and Russ. They dove for a landing. Russ threw out his Akeley as they hit, wrecking the plane, but not the occupants. Old Russ ran for the outfit and went on grinding from where he stood. What a man! What a thrill! And what a camera!

The great dynamite blast that diverted the Colorado waters into the tunnels almost proved fatal to Sam Greenwald, Frank Blackwell, Len Poole and Merv Freeman. I told about this earlier in this sheet, but it turned out more thrilling and more dangerous than I thought.

The gang had set up right on the edge of the canyon, with a thousand-foot drop below them to the river below. Three thousand charges of dynamite were fired, on both sides of the gorge. The ground shook so, like close heavy artillery fire, that it almost dislodged to the bottom of the abyss the rim on which the newsreelmen stood.

I saw the film as Greenwald shot it, in the only originally recorded sound, and it is the best story of its kind I ever saw (and I've seen most of them, in the last twenty years). How Bob Sawyer, Sam's soundman, ever recorded those rapid, heavy blasts, without breaking strings is beyond me.

Sam has been in bed, with the sickness resulting from the trip, for over a week. I'm glad to report he's up now, but still shaky. Take it easy, Sam.

I'm still waiting to hear from most of you, New Yorkers especially.

Lawrence Fiferlich of 644 of New York has promised to collect news in New York for this column. Thanks, Larry, we'll be looking for the dope from you for the next issue.

A Word for Pan

Newsreel photography can very easily be improved, now that the supply of regular stock is low in your vaults.

If only panchromatic film were used exclusively the quality in newsreel photography would go up immediately. Use the extremely simple

filter chart we gave you and read the International Photographer regularly and we shall strive to be of service to you all.

Last month I promised you some data on the new Du Pont superpan negative. Without wishing to confuse anyone, here are a few salient features of this emulsion.

It is somewhat faster than Du Pont Special and Eastman superspeed. It is more sensitive to all colors than either. You can use all filters with it for this reason: It gives you a better chance on those late football shots in the last quarter of the game when the light gets bad. Du Pont advises K1½ for all-around use, but some of the boys using it here prefer G15 and 3N5 and use a 1½ more opening for these.

News Notes

Now that the elections are over, President-elect Roosevelt should consider his most ardent supporter, Joe Johnson.

Joe is entitled to at least Secretary of State or something for his undying efforts to gain democratic votes.

It won't be long now before the Californians will be dodging another siren. Merwyn Freeman, America's

champion chiseler, is getting a fire marshal's badge, red light and siren.

The Los Angeles gang has just come back from Boulder Dam, but just made it. The boys were all set up to shoot the great blast which opened the diversion tunnels. When the dynamite went off they got a swell picture, but all the gas, rocks, dust and dirt enveloped them until they were nearly overcome. As a result half the boys are on the sick list. It came near being a repetition of the Shorty Randolph disaster up north five years ago.

And they say newsreels are faked!

The American globe trotters have arrived back at their bases. With big crews of newsreel men off on both routes taken by President Hoover and Governor Roosevelt we have been able to see and hear the two candidates all along the line. Hopping on and off trains with cameras, mikes, etc., is great exercise, but I'll bet they are all glad it's over.

Now for the next choice trip, eh, you lucky stiffs!

Lots of news breaking nowadays to keep the old gang in an uproar. Floods and typhoons in Japan, floods and hurricanes on the Atlantic seaboard, while here in California the sun shines on and on, and on.

The members of the gang in Washington, fresh from their western trip, are all agog for shots of President Hoover and Governor Roosevelt together. Wonder if they'll get it.

Fernstrom to Broadcast Over KFI Thrilling Stories of Newsreelers

HERE'S some good news for everyone interested in giving newsreel men a better break.

At the time this column idea was conceived, during the Tenth Olympiad here in Los Angeles, I also conceived the idea of further helping publicize our gang, on the air, by writing a radio program. Thanks to the help of our good editor it was pretty good for a starter.

From one radio station to the other, I ended finally at the last local broadcasting outfit, with faint hope, but a lot of determination. Lo and behold, who should be sitting there but little old Dave Ballou, who used to work enthusiastically for Warner Brothers.

Dave thought the idea usable and thought the material fine. He worked me in on a program for a tryout and it went on the air. Evidently it took because Dave then worked it up with me, in our spare moments at home, and we offered it to a big executive of the station.

Dave is an excellent dramatist, and used the material from my book, "I Shoot for News," as well as other stuff I had written about us guys, and made it very thrilling. So much so that I got all excited just as if we were out on a wild story. The sound effects of airplanes he got off a record,

even as you and I, music he took off another record. They sure have a lot of those gadgets in radio. It was a lot of fun.

Now at last, boys, it is on the air regularly, and I hope it will help smooth the way for us all on some of these tough stories. The more the public realizes the tough job newsreelers have maybe there will be more co-operation and less hindrance, as we pursue our mundane duties. Keep an ear open for KFI.

Any exciting, thrilling stories you guys write in, we'll publish in this sheet, and put on the air for you, and give full credit to all names and newsreel companies represented. Let us all co-operate, and put the newsreel men right where they belong, in the niche of fame, recognition, or whatever you want to call it.

I would like to tell one story over the air, from every newsreel man in the business, "Your Most Thrilling Moment Covering the Newsreel," "The Closest Call I Ever Had Shooting News" or some such experience. Everything received will be used as you personally wish, but I hope you will all tell at least one yarn, for the readers of this magazine, and the people who listen to our Newsreel Voice of the Air.



Cream o' th' Stills



Here is a bit of famed Lake Tahoe as photographed by Robert Tobey. It was on this body of water in the sixties Mark Twain uttered a remark that always will be appreciated by oarsmen. With a companion in a rowboat he was asked if he did not wish to take the oars. "No," he responded, "it always makes me sick to ride backward—and work at the same time."



Cream o' th' Stills



*Warner Crosby
brings us this
striking picture
of a section of
the quadrangle
at Stanford in
Palo Alto, California*



*Lindsay M.
Thomson picked
the psychological
moment to expose
his film on the
steamer Yale
on her way
north in a
late afternoon*



Cream o' th' Stills



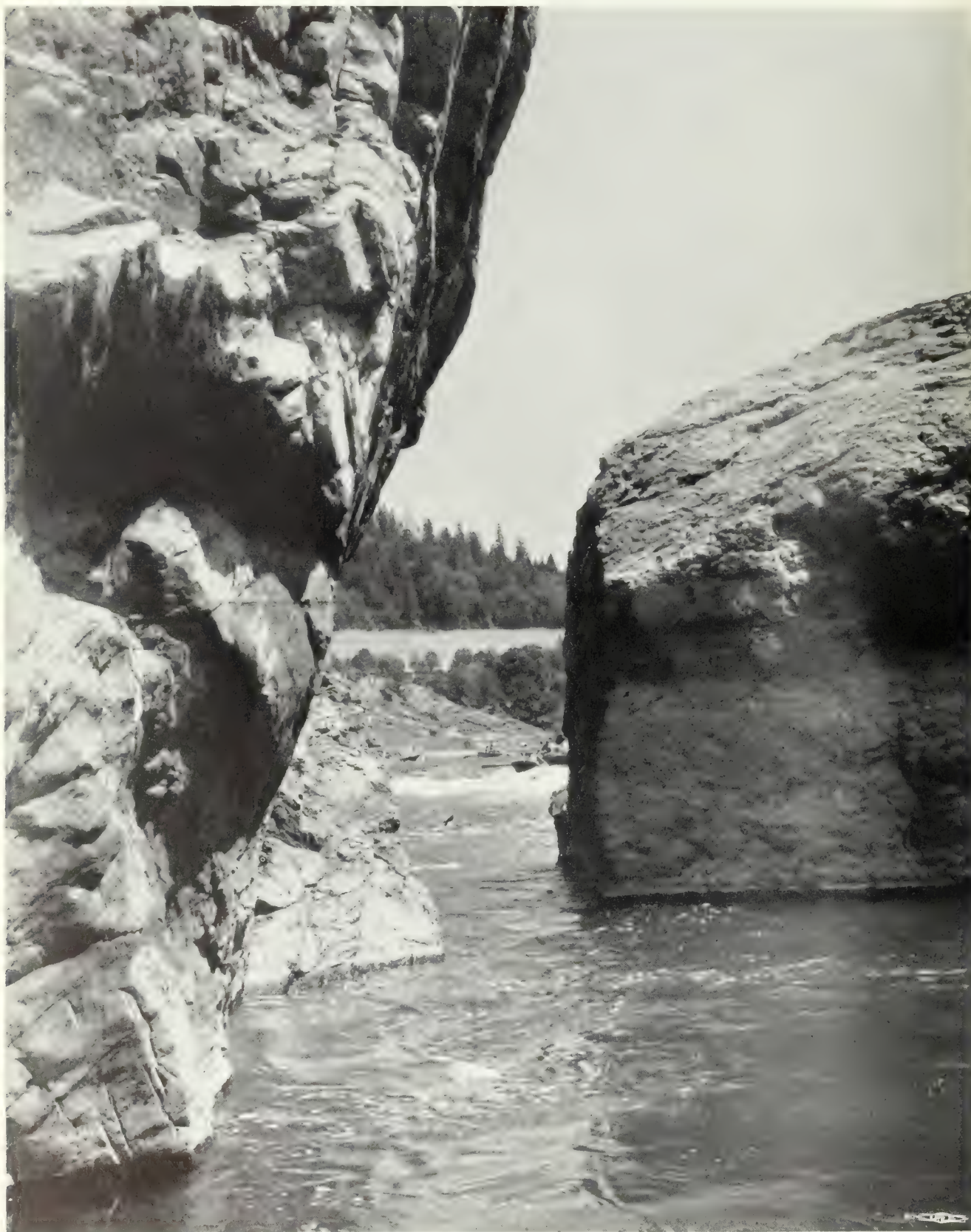
*A desert scene
from the
camera of
Billy Marshall.
Photographed
in the
Mojave section*



*Grim, forbidding
old Morro
as it was
caught by
the camera of
Esselle Parichy
in his recent
commuting trip
to that
alluring Havana*



Cream o' th' Stills



Zane Grey expedition in the American Northwest entering Hell Gate

RCA Introduces 'Highest Fidelity'

Company Claims at Recent Demonstrations Sound Frequencies Ranging from 40 to 9500 Cycles Have Been Reproduced

WITH the development of an entirely new soundhead that utilizes a rotating drum instead of a gate for sound take-off and with the existing highly successful all AC operated equipment as a basis for design and performance, the RCA Victor Company announces the introduction of what is referred to as Highest Fidelity Photophone sound reproducing equipment for theatres and auditoriums of all sizes.

It is claimed this new apparatus will reproduce the widest ranges in recording that have been or may be attained in the production of any sound picture at any studio. Recent demonstrations of this apparatus, employing the new RCA Victor High Fidelity system of recording, reproduced sound frequencies ranging from 40 to 9,500 cycles with a richness and clarity of tone and speech that have never before been attained.

Four types of Highest Fidelity equipment have been designed—the standard super size, for theatres having from 2,500 to 4,000 seats; the standard large size, for theatres having from 1,400 to 2,500 seats; the

standard small size, for theatres having from 600 to 1,400 seats, and the special size, for theatres having up to 600 seats. All types are AC operated, with newly developed and designed voltage amplifiers that are identical for each type.

Roxy Gets First Equipment

The first major installations of this new equipment are now being made in the new RKO Roxy Theatre and the Radio City Music Hall at Rockefeller Center. Obviously, because of the magnitude of the Rockefeller Center building enterprise as a whole and particularly with respect to these two magnificent palaces of amusement, the sound reproducing equipment installations will be the most complete ever undertaken in connection with the building of any theatre in the world.

Already, in addition to the new RKO Roxy and the Radio City Music Hall, contracts have been accepted for installations in a number of other theatres.

Outstanding features in the new apparatus include the improved soundhead of the drum type, quieter AC amplifiers and extended frequency range, directional baffle and improved cone speaker. Of interest to exhibitors whose theatres have been recently equipped with Photophone apparatus is the fact that at moderate cost the equipment can be modernized.

The amplifiers for the standard series are mounted on standard channel iron racks, the height of which has been increased to 82 $\frac{3}{4}$ inches. Voltage amplifiers on the three types are identical. The power amplifiers vary, the standard small size using one 10-watt unit, the standard large size two 10-watt units, and the standard super size one 40-watt unit. The voltage amplifier unit has been slightly modified to give improved response.

The fader relay switches are mounted on a box with a relay and remote control button, if used, together with a photocell voltage control for mounting at each projector station.

Loudspeaker Filter Provided

The 50-inch directional baffle loudspeaker is furnished regularly with the standard series equipments. The best results are obtained from a 10-foot directional baffle loudspeaker which can be furnished at an additional charge. The larger baffle reproduces low frequencies with about the same output as the higher frequencies and is more directional than the shorter baffles for low frequencies. Since this results in the repro-

duction being more independent of the acoustical characteristics of the auditorium, the 10-foot directional baffle loudspeaker should be installed in de luxe theaters wherever possible.

A loudspeaker filter is provided to compensate for the response at 300 cycles, thereby providing the smoothest and widest frequency range of any loudspeaker yet produced and eliminating the necessity of using a low and high frequency unit to cover the frequency band.

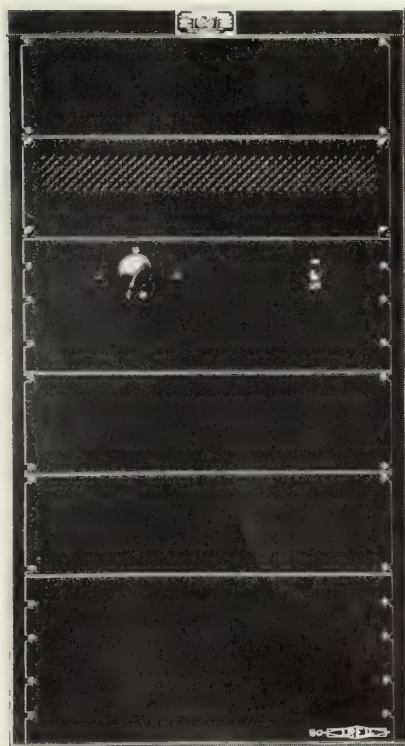
A loudspeaker coupling transformer is furnished with the two larger equipments to make possible the relative adjustment of the power supplied to the speakers.

The monitor loudspeaker furnished includes a 16-inch metal directional baffle with volume control and speaker unit, providing an extremely efficient unit.

Fade Switch Furnished

The special size equipment (PG-59) has been revised to have approximately the same fidelity of reproduction as the larger equipments. The frequency characteristic has been increased considerably in range.

The new amplifier for the special size equipment is mounted on stand-



Amplifier for RCA Victor Photophone special size sound reproducing equipment.



Double Channel Amplifier for standard series RCA Victor Photophone sound reproducing equipment.

Soundhead for RCA Victor Photophone standard series sound reproducing equipment mounted on rack beneath Simplex projector.



ard channel iron rack 38½ inches high. It includes a single amplifier unit with

a power output of 6 watts and employs an RCA-57, an RCA-56, four UX-245 and two UX-280 radiotrons. It uses a double push pull power stage. Two exciter lamp supply units are included. Loudspeaker field supply is provided from the amplifier unit.

The sound head attachments, PS-22 for Simplex, and PS-21 for Power 6B, are the same as the belt-drive attachment formerly used with this type of equipment except that the AC exciter lamp transformer is not required.

A fader switch for wall mounting between the projectors is furnished.

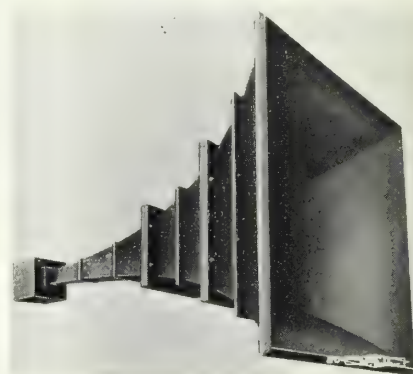
The 37-inch directional baffle loudspeaker is furnished regularly with this equipment.

A monitor amplifier loudspeaker consisting of a speaker unit and amplifier unit mounted in a metal box is included with the special size equipment. This amplifier unit consists of a simple push-pull power stage using two UX-245 and one UX-280 radiotrons. Through the use of a separate amplifier no power is directed from the stage loudspeakers for monitoring purposes.

No additional amplifier is required with this new equipment for theatres up to 600 seats.

In addition to the permanent types of equipment designed for the repro-

RCA Victor Photophone Highest Fidelity loudspeaker.



duction of High Fidelity sound, the RCA Victor Company manufactures 35 mm. portable apparatus and only recently introduced a new 16 mm. 400 watt sound-on-film portable and an automatic continuous projector that have begun to attract widespread attention.

Facilities for the recording, re-recording, synchronizing and reduction from 35 mm. to 16 mm. sound-on-film subjects are maintained at the company's studios in Camden, N.J., and New York.

A Comment or Two from the Sideline

UNDER the caption of "Day of the Cameraman-Director Is Here" the Hollywood Filmograph in the course of a laudatory article about photographers and their work suggests that many cameramen have the idea they would like to combine directing with their camera work, "thereby effecting an economy for the studio as well as reducing the expenses of production."

"There is no reason why this should not be a popular combination," continues the publication. "There are perhaps twenty cameramen who are eminently qualified to wield a megaphone as well. They should be given their chance. It is a new thought which if well proved would be a boon to the industry and a decided advantage in efficiency. Give the cameraman his day now."

Cameramen of course will appreciate the kindly spirit that prompted the foregoing. It is but another and a cumulating bit of evidence to show its interest in the studio worker of the publication uttering it. But even while appreciating it cameramen will be the first to declare their belief that the responsibilities loaded on cameraman and on director in feature production are sufficiently heavy to require the undivided attention of each to his own particular duties. In that way only will the best and as a matter of fact the most economical results be obtained.

In past years the industry has had sad experience with combining the

work of leading man or star and director. Almost inevitably the screened result has shown how the player hogged the lens and so far as he possibly could the whole show as well. To the man out front the entertainment and dramatic value of the experiment has not been such as to cause him to write back home advising the folks there to be sure and see the production.

One Thing at a Time

Among all the varied crafts assembled in a motion picture studio none will be quicker to yield respect to a brilliant and honest to God director than the cameraman. He realizes even more than the majority of others how much depends on the director's skill and keenness and understanding of human character—in the humans about him as well as in the phantoms of the script before him—in successfully vitalizing and breathing the breath of life into these same phantoms.

While the cameraman remains a cameraman he will continue to do as he has in the past, to give his director in effort and in advice the best that is in him.

So when in the future as occasionally has happened in the past—and almost invariably with pronounced advantage to his employer and the industry at large—when a cameraman is asked to take up the work of directing he will be the first to acknowledge the impossibility successfully of at-

tempting to command a regiment and a battalion at the same time. And that will apply even though he happen to know the routine of the particular battalion.

Many a man indifferently equipped or worse who for some reason inscrutable to outsiders has been pitchforked into the job of directing a feature picture has been helped over the hurdles and saved from a ditching by his cameraman.

And so also when in the future as occasionally has happened in the past a cameraman with neither trepidation nor egotism takes up the work of directing you may be sure one of his first steps will be the selection of the best available cameraman he knows.

And from that cameraman he will expect as he is certain he will receive the best that is in him.

* * *

Exaggerating Press Agent

Still Short of Perfection

THANKSGIVING Day in Hollywood is always a family affair, as it is all over the United States. L. B. Mayer gathered his family around him yesterday and celebrated his twenty-five years in the show business. Just twenty-five years ago yesterday he opened a theater in Haverhill, Mass., his first, and played "From the Manger to the Cross."—Louella Parsons' Syndicated Hearst column, Nov. 24.

Louella should gently chide that very young M.G.M. press agent who slipped her that misinformation. Very

Artist's drawing of the Gulf Coast Studios in San Antonio, ground for the construction of which already has been broken. The studio has installed an Art Reeves sound equipment.



likely the usually genial L. B. already has himself done that little thing, only more so, as soon as he saw the item in print. For L. B. of course will recall that even twenty years ago the picture in question had just been released. If even a tricky memory serve it was somewhere around October of 1912 the picture was previewed in the Auditorium of Wanamaker's New York store.

Incidentally it was the first picture to be previewed in the history of the industry. Then when it completed an eight months' solid run in Queen's Hall, London, it established a mark that stood a long time.

Sidney Olcott, who directed that famous subject, was in Hollywood recently and if now here possibly has taken time to advise his old friend the columnist of the truth. So, too, in Hollywood are Directors Bob Vignola and Jack McGowan and also George K. Hollister, who photographed it, and George K. Hollister, Junior, an assistant cameraman now, but the child Jesus at the age of four years, in 1912. Father and son are members of International Photographers. Others now residents of Hollywood are Alice Hollister, wife of George K.; Doris Hollister and Jack Clark.

Recurring to the matter of motion picture truth as some press agents construe it when as in the present instance these lessening latter are only 25 per cent wrong their conscience tells them they are still at least 75 per cent short of being press agently perfect.

Just to show there are no irretrievably hard feelings we will reproduce from our morgue a still picture that from its historical value well is worthy of hanging in the Motion Picture Division of the Los Angeles Museum. It was photographed by George K. Hollister and is a picture of the O'Kalems in Egypt, where the troupe was engaged in photographing "From the Manger to the Cross," its starting point incidentally.

The company here shown was the first to be sent abroad from the United States to make a picture. Because it had made productions in Ireland the Kalem troupe became known as the O'Kalems. Kalem was a member of the General Film Company.

In the picture are Gene Gauntier,

star and also writer of the script, and Jack Clark. Their marriage in Jerusalem by the United States Consul constituted one of the romances of the trip.

Reading from left to right are Sidney Olcott, director; Ameen Zaytoun, courier and adviser, now living in Philadelphia and whose services had been loaned the company by the American Consul at Beirut, Syria; Allen Farnham, art director; Alice Hollister, J. P. McGowan, Doris Hollister, Gene Gauntier, Robert Vignola, and (standing) Jack Clark, holding in arms, George K. Hollister junior.

Gulf Coast Productions Buy Art Reeves Sound Equipment

ON this page will be seen an artist's drawing of the studio being built in San Antonio by the Gulf Coast Studios. The pictures to be made in it will go out under the brand of Kier-Phillips Productions. Messrs. Kier and Phillips came to Hollywood to secure sound equipment. After looking over the field they

selected an Art Reeves system, which was installed in the company truck.

Jack Britton, cameraman, and Director Willett took the truck away with them on their return to their home lot.

Messrs. Kier and Phillips, who while in Hollywood made many staunch friends, announce they will produce western pictures, at first confining their efforts to single reelers. They will have access to all the background necessary, whether of animal or scenic. Great herds of cattle have been placed at their disposal.

The two principals of the company came into town with credentials of the highest, and during their stay these were confirmed. The two men are described as of large resources, and during their visit some of these latter did a little talking that was not recorded on a microphone. But while money talks it does so silently.

Dunning Process was commissioned to do some lap dissolves and trick work for the studio, and this was accomplished while the Texans were here.



The O'Kalems at the Sphinx in 1912

Lee Garmes with 'Shanghai Express' Wins Academy's Photographic Nod

THOSE who have followed the work of Lee Garmes, I. P., the past few years have known it was only a question of time before the Academy of Motion Picture Arts and Sciences would recognize the unusual merit characterizing his photographic product and bestow upon him the annual bouquet for outstanding skill in his division of motion picture activity.

The expected happened at the 1932 convocation. The particular subject selected was "Shanghai Express," which was chosen by the members over two other pictures selected by the committee for honoring. These were Ray June and "Arrowsmith" and Karl Struss and "Dr. Jekyll and Mr. Hyde."

Garmes at the age of thirteen years

was a cameraman's helper, and even before that had dabbled with a small box camera and had developed and

printed his own exposures. Following his photographing of "The Grand Duchess and the Waiter" Rex Ingram engaged him to accompany him to France and shoot "The Garden of Allah."

Among Garmes' recent pictures have been "Morocco," "City Streets," "An American Tragedy," "Dishonored," "Whoopee" and "Fighting Caravans."

William (Bill) Brulatour German Slips Into Town Just to Greet Gang

WILLIAM J. (Bill) German, vice president and general manager of J. E. Brulatour, Inc., New York, arrived in Hollywood the last week in November for a visit with Eddie Blackburn and the west coast staff of the Brulatour Company, as well as the West Coast Eastman technical staff, and to say hello to the dozens of his friends in the camera and technical field.

Mr. German's last visit here was in February of last year upon the occasion of the introduction of the then new Eastman super-sensitive panchromatic negative.

The eastern executive frankly is delighted with the broad success of the Eastman high-speed negative and was not the least reserved in crediting much of its popularity to the fact that it has been most intelligently used by cameramen and expertly handled by laboratory technicians.

"I am agreeably surprised," said Mr. German, "to find such great production activity in the Hollywood studios while production in New York is comparatively quiet. I also am very much gratified to find the cameramen so generally interested in the fine technical points of photography, especially as affecting negative characteristics, developing and printing."

"It seems to me the boys know a lot more about what is actually happening to their film after it leaves the camera, and their interest is quite obviously carried to the screens of the theatres throughout the country."

"I feel very sure that part of this

good condition can be traced to the door of the Eastman Research Laboratory in Hollywood, which is contributing a very helpful and effective service under the direction of Emery Huse.

"Many of the cameramen have spoken to me about the real help they have had from Huse and his staff, and after all that's why the Kodak Company maintains such a distinctive service in which they are alone in the field so far as its scope is concerned."



Lee Garmes



William (Bill) German

Looking In on Just a Few New Ones

IF I HAD A MILLION

PARAMOUNT'S "If I Had a Million" is a troupers' holiday. Veteran actors from Richard Bennett to May Robson, from Wynne Gibson to Charles Laughton, from W. C. Fields to Alison Skipworth—and down the line with Lucien Littlefield, Charlie Ruggles, Gene Raymond, Mary Boland, George Raft, Gary Cooper and Jack Oakie, to mention a few of the large number—hold the screen without a lessening in interest through a long production.

The concluding sequence—it is a

By GEORGE BLAISDELL

tale of practically independent episodes—is far and away the best of all. And singularly enough it is conceived in and around an old women's home. Surely here is a background calculated to impart a shudder to your dyed-in-the-wool Hollywood bow-wow whose conception of what the public wants begins and ends roughly with a girl and a boy, both pretty—pretty is the word.

Richard Bennett gives a splendid performance as the millionaire unable

to find among his relatives or employees anyone in whose ability he has enough confidence to place in charge of the estate he expects to leave soon. May Robson as an inmate of an old women's home brings to bear all the quality that stirred New York theatregoers a generation ago.

Wynne Gibson executes with stern fidelity to life a carefully conceived interpretation of the woman of the street. Most of her sequence is without dialogue—and when in her new suite she prepares for bed first by slamming into a closet one of the two

pillows on the bed and plants the remaining one in the center she needs no dialogue to reveal the thoughts that surge through the mind of Violet.

George Raft has a strong part, dramatic and tragic. So also does Gene Raymond, whose million out of the blue is dropped in his lap as he is being prepared for the executioner's chair. Charles Laughton makes a brief appearance in a sequence in which the wit pretty successfully tops the near vulgarity of the climax.

Much more might be said of the interesting phases of this screen novelty.

There is a list of seven directors and eighteen writers. These latter operate on a story by Robert D. Andrews. The work of writer and director is not identified, so the authorship or direction of the various sections is buried in anonymity.

Paramount's camera department reports that in that division of picture-making as in others on this subject so many cameramen were employed it hardly would be possible to name any one person who could be entitled to the grade of "chief."

THE BRAHMIN'S DAUGHTER

Chief cameraman, Alvin Wyckoff; operative cameraman, Pierre Mohls; assistant, Willard Emerick; stills, Rex Curtis; sound, L. E. Clark.

WHETHER you know anything about the mechanics or the mysteries of the recording and reproduction of sound—or care anything about them—you are due for a

real thrill when you listen to the singing of Esther Coombs in "The Brahmin's Daughter," adapted from "Lakme," and to be distributed by Educational. You will sit in on twenty minutes of rare screen entertainment.

If this be RCA-Victor's Highest Fidelity then will we say it has been most happily and most aptly named. Shown at the RCA-Victor's Hollywood studio on the evening of Nov. 26 to an audience of a few newspaper men and members of the cast and production staff of the operalogue and others the subject was received with marked enthusiasm.

The picture is the fifth of the series of these two-reel operalogues and is admittedly the high spot of the schedule so far produced. Its showing at the studio started without any announcement as to what was coming and proceeded without anything seemingly out of the ordinary to attract the attention of the layman. It was when Miss Coombs, prima donna of the troupe, without any spreading of feathers swung into her marvelous soprano that the innocent bystander sat up and took notice indeed.



Alvin Wyckoff

It was one of the most thrilling moments this writer ever encountered when facing a screen. The thrill persisted and continued the while the singer held the stage and was renewed whenever she resumed her role. Heretofore the vocabulary and phrasing of the hopelessly professional music critic has been to this writer something indescribably more than a pain in the ear, but if the lingo means anything to anybody else this same writer would give something for the privilege of using of it about three rows of type.

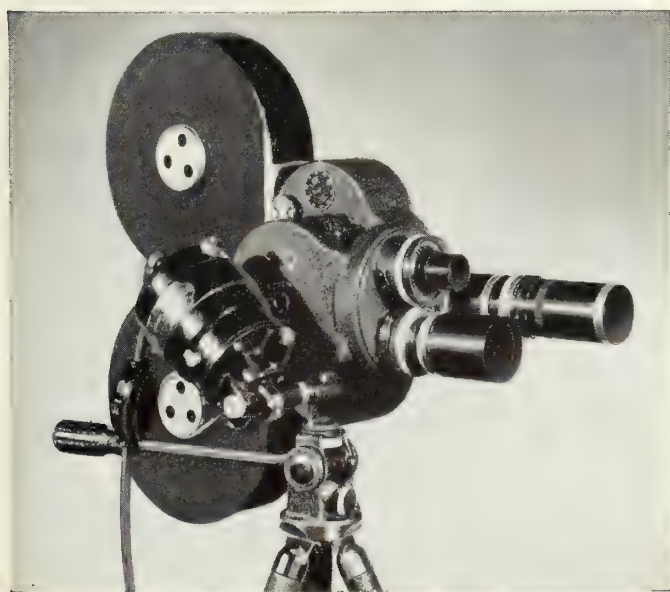
Just Perfectly Natural

But after all what a hopelessly professional music critic might not have thought to say it was a perfectly natural even if it also were a marvelous human voice. It was a shock, too, to sit in on what later privately was described as a reproduction of 8500 frequencies, when also it was suggested that 5500 is a pretty high figure in the matter of reproduction.

The system has been employed in Hollywood in the recording of two Mickey Mouse comedies, one of them being released for the Christmas trade; one Silly Symphony and one of RKO's comedies, "A Full House." The Highest Fidelity claims a range of from 40 to 9500 frequencies. If this writer be entitled to an opinion it is it certainly has something far out of the ordinary.

If the legion of irrepressible screen spokesmen be reasonably accurate

EYEMO..the 35mm hand camera for field work of all kinds



The Bell & Howell Eyemo 71-C. 35 mm. Seven speeds. Three-lens turret head. Speed conversion dial. Built-in hand crank as well as spring motor drive. Price \$450 and up. Electric motor and 200 or 400-foot magazine extra. Prices upon request.

When news reel men, explorers, scientific expeditions, or topical film producers take 35 mm. film in the field for sound to be "dubbed in" later, the Bell & Howell Eyemo is the hand camera to use. The new electric motor drive gives the even 24-frames-a-second speed so important when sound is to be added, and maintains this speed, if desired, without interruption through an entire loading of film.

When the work demands more than the ordinary 100-foot film roll, the Eyemo is the camera. For the motor driven Eyemo can be fitted with a 200 or 400-foot magazine. Studios abroad, producing film to which sound is to be added, also are finding Eyemo an indispensable part of their equipment.

With Cooke lenses . . . the lenses preferred by professional photographers everywhere and exclusively supplied for movie cameras by Bell & Howell . . . fitted on its three lens turret head; with its easy portability, convenience, simplicity, and flexibility of operations; Eyemo sets a new standard of professional quality in 35 mm. hand cameras. Write for full particulars.

BELL & HOWELL

Bell & Howell Co., 1849 Larchmont Ave., Chicago; 11 West 42nd St., New York; 716 North La Brea Ave., Hollywood; 320 Regent St., London; (B & H Ltd.)

when they insist a departure radically novel is necessary to bring back the crowd to the theatres let them take heart. The radical novelty would seem to be here.

Less than four years ago an article was submitted first to one national magazine and then to another suggesting that with the coming of sound the time was near at hand when the great public would have full opportunity to sit in on spectacular presentations of Shakespearean plays and classical operas. Both magazines departed from the usual form of printed rejections to suggest in one instance anyway the writer was a generation at least and probably more than that in advance of the time.

It Can Be Done

It was not long after that Dr. Frank Nagle, an authority on music, gave an interview to a *Variety* reporter saying with the coming of sound the greatest operas in the history of music would be available to the residents of the smallest towns—carried there in tin boxes. It would seem the doctor was right, as also was the reporter who when denied by magazine editors found a fellow-enthusiast in the doctor. Highest Fidelity apparently will destroy the barriers that have interfered with perfect reproduction of the rarer and higher human voice—and also the lower, too.

Getting back to the picture it was produced by the Kendall-De Vally Operalogue Company, Mr. De Vally supervising and arranging the score. Howard Higgin directed the opera. Alfred Megerlin, concert master, formerly held that same relation to the New York Philharmonic.

All of the first chairs in the orchestra were occupied by men who have been members of the greatest musical organizations, many of them at present being connected with the Los Angeles Philharmonic.

Miss Coombs, who played the role of Lakme, is a newcomer in opera. Two years ago she won high honors in the Atwater-Kent contest. Ettore Campana was the priest, John Lince the father, and Alice Reawold the dancer. The first named recently was first basso in the Metropolitan of Mexico City, the second in one of the first Gilbert and Sullivan operas, and Miss Reawold successfully toured the continent in 1931.

The subject was photographed by Alvin Wyckoff in charming surroundings on some of Los Angeles' most picturesque estates.

THE CONQUERORS

First cameraman, Edward Cronjager; photographic effects, Vern Walker; operative cameraman, Robert De Grasse and Burnette Guffey; assistant cameramen, George Discant and Lester Schorr; stills, Fred Hendrickson; sound, John Tribby.

HERE will be found in RKO's "The Conquerors" a serious attempt to create another "Cimarron." There are several points of similarity, among them the sweep and scope of the background—a story of a nation for sixty years; the story of a family running through three generations, and the story of a business in-

stitution, a bank, under a single ownership for six decades. It is all a story of prosperity and turmoil, panic even, from 1873 to 1932 inclusive.

The subject has a message, too, a message of hope. It aims to point out that even as the country recovered from other and possibly and probably lesser upsets so will it recover from the present one.

"The Conquerors" is a panoramic chronology of a Nebraska town through sixty years, tracing it from the beginning. It interests much, but it stirs the emotions hardly at all. Like "Cimarron" it is too long, but unlike "Cimarron" it lacks something vital the first comer seemed to possess.

Richard Dix and Ann Harding do everything in their power to breathe vitality into the subject. At times they succeed and notably. Guy Kibbee and Edna May Oliver second their efforts, so successfully that the two and especially Kibbee in the part of a Harvard medical graduate turned town drunkard or almost that may be said to have divided the honors with the two leads.

William A. Wellman directs the subject. As may be expected the war scenes are of real conviction. There is one bit in a western sequence which will add nothing to the reputation of the director for good judgment. It will do distinctly the contrary. With even greater effect will it impugn the production judgment of the chief studio executive.

There is a hanging bee. Murderous riders have been captured, and a dozen more or less are hooked up with ropes swung over a limb and secured to the saddle of horses. The animals start and slowly the heads and shoulders and then the entire bodies of all the condemned appear in view. Lifelike it is not, for all but two forget to kick. Revolting it is aplenty.

Robert Lord wrote the screen play from Howard Estabrook's story.

TOO BUSY TO WORK

First cameraman, Charles Clarke; operative cameraman, Joe MacDonald; assistants, H. C. Smith and Robert Mack; stills, Wally Chewning; sound, Eugene Grossman.

WILL ROGERS never has been seen in a tenderer or more appealing production than Fox's "Too Busy to Work," adapted by Barry Connors and Philip Klein from the story by Ben Ames Williams. It is a story of a tramp, a tramp with a purpose, with several of them in fact. One of them of course is the avoidance of work. Another and the major one is the discovery of the man who during the war had won the affections of his wife and had taken her along with the family daughter.

The picture is the same as that made under the title of "Jubilo" at another studio a decade ago—and seemingly also in one sequence at least in the same location. As Jubilo strolls down a long lane bordered by eucalyptus trees there is a feeling the genial hobo has been seen in the same surroundings a long time ago.

It is singular the amount of drama

that may ride in a simple scene of a man and a maid sitting in a yard and the latter memorizing the words of an old and simple song—the girl saying her mother used to sing it and the audience knowing the man is her father.

Marian Nixon is the daughter who takes a strange liking to the tramp who has dropped into town from a freight train. It is a charming interpretation she gives us. Frederick Burton as the judge, Constantine Romanoff as Axel the farm worker and Louise Beavers as Mammy all have much to do and exceedingly well do it.

John Blystone is the director, and in his craftsmanship he runs true to form. He understands the art of developing power in simplicity of background and surroundings—of smiles as well as of the reverse.

SHERLOCK HOLMES

First cameraman, Georges Barnes; operative cameraman, H. Van Dyke; assistant cameramen, J. Van Wormer and Stanley Little; stills, Clarence Hewitt; sound, Albert Protzman.

HERE really is a novel twist in Fox's "Sherlock Holmes," with Clive Brook at the top of the cast. The famous tale of Conan Doyle is brought up to date. The detective is shown battling against criminals

not only of European origin, France, Germany, Spain, etc., but also against Chicago. It is in the injection of Chicago gangster methods that we find stimulation in interest in an old story. Stanley Fields carries the shield for the community by the lake, or at least for a part of it that sometimes is

something more than negligible, and carries it with distinction as judged from what we are led to believe are rated the most approved standards.

William K. Howard has directed this production, which will rate unusually high in any company. It possesses craftsmanship all the way through the works, from inception to completion. Several principals stand out—Brook, Ernest Torrence, Fields and Miriam Jordan, especially.

It is some time since this writer has noted Torrence, and when we follow this tall chap in his remarkable interpretation of Moriarty the criminal we appreciate most keenly the quality of the work of which we are deprived when he is away. In many departments this man is second to none in his mastery of impressive portrayal.

Clive Brook, too, is at his best. Miriam Jordan as the heroine has notable appeal. Herbert Mundin, the bartender, as always is serious in his manner and most amusing at the same time. There are many actors of standing in the support.

Bertram Milhauser wrote the adaptation from the Doyle story.



George Barnes

THE MUMMY

First cameraman, Charles Stumar; operative cameraman, James Drought; assistant, Art Glouner; stills, Fred Archer; sound, Joe Lapis.

THERE are a couple of debuts in the list of the makers of Universal's "The Mummy." Of first importance to the trade generally and to cameramen specifically is the elevation of Karl Freund to director. Then



Charles Stumar

of lessening importance, lessening because for quite some time the action has been forecast, is the appearance of Boris Karloff as the unquestioned feature player of a subject. Both men acquit themselves with honor, the one as a foregone conclusion by reason of the known quality of his work and the

other of whose ability as a director the man on the street had no knowledge.

The story frankly is spooky and goofy. At times it is blood-curdling—there's no question about that. If the susceptible spectator already has seen "Frankenstein" and has survived that horror in not too bad condition he may with more or less safety take a chance on sitting in on "The Mummy."

Nevertheless always are we entertained and sometimes thrilled, the latter to repletion. The subject is competently and even sumptuously staged and presented. Zita Johann, that charming and intelligent player whose denied chance to make the grade before the camera years ago is still one of the film's mysteries, enhances her tightening grip on the screen ladder. David Manners, Arthur Byron, Bramwell Fletcher and Edward Van Sloan are other principals.

Nina Wilcox Putnam and Richard Schayer wrote the story and John L. Balderston adapted it.

LAWYER MAN

First cameraman, Robert Kurrle; operative cameraman, Al Green; assistant, John Shepek; stills, John Ellis; sound, Oliver Garretson.

TAMMANY HALL and its boy friends are not going to like Warner Brothers' "Lawyer Man," featuring William Powell, ably seconded by Joan Blondell. It is based on the novel of the same name by Max Trell, with the screen adaptation being written by Rian James and James Seymour. The first of these last two named, of course, knows his New York, and it is possible inserted a few harpoon heads under the tough hide of "the organization."

There are one or two sly allusions to the late Seabury investigation of the city administration. Just by way of passing this same Seabury must be

the one time counsel of the Motion Picture Board of Trade of New York and the country at large.

With the Warners aiming to assume the leadership of the industry before the incoming administration, to be the mouthpiece as it were, this subject directed by William Dieterle is not going to enhance the family influence in the councils of Tammany. But then, after all, New York is not America—only in New York.

Nevertheless to the one whose withers thereby are unwrung it is a corking good picture. It fits Powell all the way. The lines so far as they assume to utter facts all are within the realm of the probable. More than that they reflect an actual situation either past or present.

David Landau as Gilmurry, typical and never mythical politician, contributes conviction to the whole by his handling of his part. Alan Dinehart is on the job so far as that lesser role extends. Helen Vinson is Barbara, the fair weather suitor of the Lawyer Man.

The picture will have especial interest for cameramen in that it represents the last work of the late Robert Kurrle, whose sudden passing was recorded in the last issue of this magazine. The well established reputation of the late cameraman will in no wise suffer when this last example of his craftsmanship is subjected to the critical yet friendly inspection of his former associates.

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When Seen Through Feminine Eyes

By HELEN BOYCE

PENGUIN POOL MURDER

First cameraman, Henry Gerrard; operative cameraman, Russell Metty; assistant, Willard Barth; stills, Fred Hendrickson; sound, Hugh McDowell, Jr.

HERE RKO has produced a mystery not cluttered with gruesome details, and when Edna May Oliver and Jimmie Gleason join forces to track down the murderer, despite the seriousness of the situation, they provide excellent entertainment and not a little comedy. Director George Archainbaud has shown good judgment in the selection of the cast. Willis Goldbeck has written the screen adaptation from the novel by Stuart Palmer.

In the role of Hildegard Withers, the spinster schoolma'am who with her class discovers the murder at the aquarium, Miss Oliver has a part that will please her many admirers. Jimmie Gleason is Inspector Piper. When he and his associates arrive on the scene they are all put in their proper niche by the admirable Miss Withers. In fact she just "takes over" and directs operations from then on. Her keen observation and intelligence, despite her acidulous remarks, win the admiration of the inspector—and something more.

Mae Clarke plays Gwen Parker, wife of the murdered man; Robert Armstrong is Barry Costello, an attorney, and Donald Cooke is Philip Seymour, a one-time sweetheart. The fact that all of them "just happened to be present" when the murder was discovered serves to make matters rather complicated.

The observer will find keen satisfaction in the final sequence, even to the smart slap that Mrs. Parker receives. It ends just the way we like to have 'em end.

YOU SAID A MOUTHFUL

First cameraman, Richard Towers; operative cameraman, William Schurr; assistant, Vernon Lawson; stills, Charlie Welborn; sound, Don Mair.

THERE'S a steady ripple of laughter following the showing of First National's "You Said a Mouthful." The feature of the show of course is Joe E. Brown in the guise of a small town lad from Iowa who goes to Los Angeles in search of a fortune. Too late he learns the liabilities that adhere to the legacy quite outweigh the assets.

Through the remarkable coincidence of a famous swimmer bearing the same name being booked to take the Catalina steamer preparatory to joining the channel marathon and the Iowa lad being mistaken for the swimmer many things happen and in rapid succession.



Henry Gerrard

The tale naturally is frank farce and no attempt is made to make it anything else. Accepted as such the fun is plenty. Helping out in the cast are Ginger Rogers as Alice, the Catalina girl who is smitten by the presumably great swimmer; Preston Foster as the chief rival of the supposed champion, Guinn Williams as the real champ who lands in jail just before the steamer sails for the island and Harry Gribbon as the small town cut-up who becomes a salesman.

Robert Lord and Bolton Mallory wrote the screen play from William B. Dover's story and Lloyd Bacon directed it.

PIER 13

First cameraman, Arthur Miller; operative cameraman, Joe La Shelle; assistants, Billy Abbott, Clarence Slifer and Don Anderson; stills, Roy Johnson; sound, George Leverett.

A LUKEWARM picture that tried to be warm and funny is Fox's "Pier 13." Even gangsters and drunks are thrown in, but they don't land hard enough to register. Barry Connors and Philip Klein are responsible for the story and Arthur Kober for the screen adaptation. It's a story that doesn't well lend itself to the screen. Raoul Walsh directs.

Joan Bennett is Helen, the pert cashier in the coffee shop on Pier 13. Spencer Tracy is Dan, the policeman and later detective, who falls for her. Marion Burns has the part of Kate, Helen's sister, who within a few days after her marriage hides one of the gangsters, an ex-lover and now an escaped convict, in the attic of her new home.

If your imagination isn't overtaxed by this time you will see the gangsters adjourn to the flat over the bank, where in a lackadaisical manner they subdue the family residing there, who all sit around with fishlike expressions while the gangsters drill through the floor into the bank vault beneath and remove all available loose change. The villains are finally outwitted, but it could have been accomplished with considerably less footage.

THE HALF NAKED TRUTH

First cameraman, Bert Glennon; operative cameraman, Eddie Pyle; assistant, Charles Burke; stills, Oliver Sigurdson; sound, John E. Tribby.

MAYBE too many cooks will leave the soup with too much salt and too little pepper, but no one could accuse five writers of leaving "The Half Naked Truth" without plenty of flavor. Perhaps it may be a little too fresh for the taste of some, but even they will have to admit it has plenty of pep. The story, written



Arthur Miller

by Ben Markson and H. N. Swanson, was suggested by David Freedman's "Phantom Fame." The screen play was written by Bartlett Cormack and Corey Ford. Gregory La Cava directed.

It all starts with a carnival—a carnival where business is so bad the fat lady has dwindled to 112 pounds. Even Lupe Velez in her wicked writhings as Teresita, most emphatically ballyhooed by Lee Tracy as Bates, fails to bring in the dimes. Eugene Pallette as the strong man is even worse off. Then Bates, who has the wild makings of a press agent, gets an idea. As a result of his brainstorm Teresita, Achilles and himself land in Farrell's lavish production on Broadway. The fact that Teresita and Achilles have become something out of a harem and it has been discovered that Teresita has a lion in her boudoir are just incidental in landing them on the great white way. Frank Morgan has the part of Farrell and he is a wow.

Achilles as a member of the nudists' colony riding up Broadway with his anatomy above the waistline clad only in a large beard brought laughs aplenty. The nudists, by the way, are all part of the press agent's brainstorm.

The picture was kept moving at a hilarious tempo without a slapstick gesture and will undoubtedly be popular with fans who like 'em fast and snappy.

THE MATCH KING

First cameraman, Robert Kurrle; operative cameraman, Al Green; assistant cameraman, John Shepek; sound, Dolph Thomas; stills, Bill Walling, Jr.

BASED on the novel by Einar Thorvaldson, with adaptation by Houston Branch and Sidney Sutherland, "The Match King" is really the screen interpretation of a matter of recent history—the passing of Krueger.

Warren William as Paul Kroll has a role that fits him well, in fact too well. He was more likeable in "The Black Horse." Here we have him as a cold, unscrupulous man of unlimited ambition, who does not hesitate at murder to realize this ambition and add fuel to an already enlarged ego.

The affections of women and the trust and respect of his associates are ruthlessly used as stepping stones to accomplish the desired result. He starts as a street sweeper and ends as the Match King. Lila Damita as Marta, the woman who avoids him, then finally falls in love with him, to fall out again after his neglect, has the only part that excites any real emotion or sympathy—and she does it in the most gorgeous ideas in Parisian dressmaking.

Howard Bretherton directs an excellent cast.



Robert Kurrle

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2—Edward Snyder.

3—Fred Archer.

4—George Beckman, Milton Bridenbecker, Aron Hower.

6—Ernest Palmer, Leo Tover.

7—Robert Martin.

9—Frederick Clarke, Ted Weisbart.

10—Don Anderson, Edward Kull.

11—Glen Gano, James Gordon, Harry Marble, Dave Smith.

12—Willard Emerick, Kyme Meade, Len Powers.

13—Frank Carson, Paul Perry, Oren Roberts.

14—Bert Haines, Thomas Tutwiler.

15—Dave Abel, Joe MacDonald, Arthur Marion, Victor Milner.

16—Norbert Brodine.

17—Alfred Smalley.

18—Reginald Lyons, George Stevens, Rex Wimpy.

20—William Hyer, Virgil Miller.

21—Kenneth Green, Louis Jennings.

22—Jockey Feindel, Thomas Riddell.

23—Wesley Anderson, Stanley Horsley, William Nobles, William Sickner.

24—Elwood Bredell.

25—Max Cohen, Richard Fryer.

26—Mervyn Freeman.

27—Linwood Dunn, J. O. Taylor, Ray Wise.

29—Alfred Gilks.

31—Hans Koenekamp.

George Stevens, first cameraman, who for some time has been directing shorts at the Roach Studio, has been engaged to direct a feature for Universal under the supervision of Warren Doane.

Lyons Withdraws Car

Reginald Lyons' Dusenber racing car entry in the 150-mile championship race in Oakland was forced out of the contest on the thirteenth lap when Les Spangler's car overturned in front of it. Chris Vest, driver of Lyons' car, was not seriously injured.

Inability to repair a broken water pipe in sufficient time caused Lyons to abandon the race, although at the time of the collision his machine was well within the money.

Len Powers Happy

Len Powers photographed Laurel and Hardy's "Music Box," which won the short comedy award from the Academy. And he doesn't feel so bad about that, either. His friends and the friends of the two jovial comedians are extending congratulations to the trio.

Six International Locals

Combine for Dinner Dance

SIX locals of the International Alliance have combined forces for a dinner dance on the evening of December 10 at Sebastian's Cotton Club, Culver City. The organizations are Nos. 659, 33, 37, 150, 683 and 695.

Tickets for twenty couples have been allotted to each local, particulars regarding which may be obtained from the business representative of each body.

It is planned for the couples to be

seated at 11 P.M., with dinner served at midnight. The dance, it will be noted, falls on the evening immediately following the Notre Dame contest. At this writing on November 30 there are but few tickets unsold.



Master Fred Terzo 2d

Jim Brown Invents Toy for Little Ones Young and Old

JIM BROWN, first cameraman at Darmour's studio for years, has invented a toy weapon, a Brownie machine gun. The idea came to the cameraman while photographing the Mickey McGuire comedies.

The toy is harmless and incidentally foolproof. It operates on a spring and is motivated by pulling the trigger. The result of that action is a sustained noise like a not too near riveter.



It is twelve inches long. Its use is not necessarily confined to the little ones. As a noisemaker for those slightly older who are strong on New Year and similar celebrations it will have definite appeal.

The inventor is having an initial order of 100 manufactured. The toys will retail at \$1.50.

Welborn—Naylor

Charles S. (Scotty) Welborn was married November 28 to Miss Adelaide Naylor, the ceremony being performed by the Rev. William W. Fleetwood at All Saints Episcopal Church, Beverly Hills.

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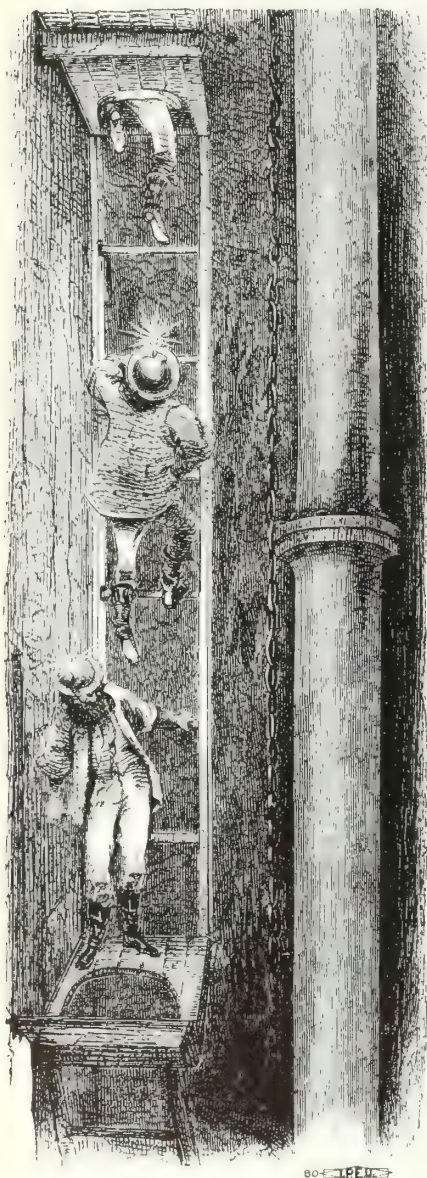
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WE have had so many complaints from the brothers that are unable to get into the studios to look for work and borrow money that something had to be done at once. A plan was submitted and is passed along to the membership. Public works should have your support and

this is the latest in "public works." Put your idle dollar to work, if you have one, and if not you may secure employment on this new project. Our stock certificates will be more attractive than those issued by the Guarantee B and L Ass'n or what's left of it.

It has been proposed that we organize Tunnellers Inc. This will enable us to start secret entrances to the indifferent studios. All paid-up members will have free access to these tunnels. For revenue we will sell one way tickets to writers, supervisors and a few other selected groups that can use the tunnels as an exit and save the embarrassment of going out the front gate, when a change of policy has been made in the studios, which is quite often.

This also will come in handy for those who are trying to dodge bill collectors, and what a break for the boys who want to dodge the wife on pay days. Jean Smith suggested that side-walls be cut into the tunnels and rented out to the brothers for rooms, provided that business gets no better faster. Also, that all entrances to tunnels be located in speakeasys so we get first crack at outgoing customer's checks.

From the accompanying marine view you will notice we see two men and a half.

Although we only see one half of the man on top it still may be some one's better half, and that's something these days. Notice the large cast iron pipe. This has no use whatsoever, but has been put in to help the composition and give the photographer something to frame on. The chain is very handy as it can be pulled from all positions. If you like the idea don't tell me, but send in subscriptions at once.

LETTERS RECEIVED

Dear Mr. Phocus: Read your last number and thought you were lousy. Answer: Call Sennett's and prove it.

Dear Otto: Have tried the No filter, the Aeroplane filter and the G whata filter as well as the 23 Ah! And on a couple of shots the 5 in 5 which results in nothing and I still have scratches. What do you suggest?

Answer: Try taking a bath and if deficiency is not corrected, write Ray Fernstrom.

Dear Mr. O. F. (old fashion): I have a Leica camera and no matter what size lens I use the negative is always the same size.

Answer: The same thing applies to the dollar. Even when it's only worth

DO YOU KNOW

That the Lab Technicians call their magazine "Flashes." I didn't think they would boast about them.

That Jack Fuqua has charge of the mailing department of this Magazine, and that he is the department.

That Ira Hoke "upped" and did it. That Chester Lyons made the front page in a local paper because he found a skunk under his house.

That Paul Perry and Guy Wilkie have gone to Ceylon and will be gone for 5 or 6 months.

That George Schneiderman has been with Fox since 1915.

That Roland "Rolly" Totheroh has been with Chaplin 14 years.

That Fred Westerberg started with Lasky in 1916 and finished C. B. DeMille's picture recently.

That we have eight Andersons in the Local.

That Maurice Eugene Kains was a leading man at M.G.M.

That Adolph Edward Kull was with Selig in 1907.

That Perry Finnerman's correct name is Peray.

That I think John Leezer got the idea for his wonder box from the National Cash Register Co., where he was once employed.

That Lionel "Curley" Lindon was official cameraman for the Hagenbeck Wallace Circus.

That Walter Lundin has been with Harold Lloyd for 15 years.

That the most expensive malt does not make the best beer.

That the Local has collected over \$10,000 for wages due to members in the past 10 months.

PANS AND TILTS

GREGG TOLAND was announced over the radio the other night and did not tell us what he thought about his latest picture. I know it's swell.

J. JOSEPH MESCALL (Johnnie to me) has returned from Europe and still thinks he can play golf.

PAUL P. PERRY has often had a yen for a dollar. Upon arriving in China he writes he can get four yen for a dollar.

CHARLES (CHUCK) GEISSLER was an expediter before he got caught by the studios. He is still an expediter.

GEORGE UNHOLTZ has no plasters on his home.

JOHN W. (no relation) BOYLE has been working at Columbia Studios and Charles (Peaker) Boyle took his place at Sennett's. They got busy and called in Frank Good. Hold on tight for a crack. When Sennett hasn't got Boyles it's Good.

MILTON KRASNER did it and doesn't want anyone to know about it.

ERNE MILLER is getting measured for a new blimp, and if he had a motor on the base he could get more scenes per day.


HARVEY GOULD had a serious operation the other day. He had his clutch removed and a new one installed for \$7.90.

JIMMIE PALMER is recovering from the Motion Picture ball.

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Walter Bell Resigns from Hollywood Film Enterprises

WALTER W. BELL has resigned his connection with the management of Horsley Film Enterprises. Mr. Bell for more than five years has devoted his entire time to 16mm. pictures. In that field he is recognized not only as a pioneer but an authority. His work is known to the trade through the medium of Cine Art Productions, which he founded, and the distribution of which was taken over by Horsley Enterprises following Mr. Bell's affiliation with that concern. The retiring official still holds a financial connection with the company.

Mr. Bell is resting and visiting friends the while he decides upon his future course in the 16mm. field. That he will remain in it there is no question. Incidentally his determination to continue in it steadily is being strengthened by his chats with business and personal friends.

Hudson Drops Into Town

Will E. Hudson dropped in from the Northwest, where he's been combing the north country shooting American game pictures. Will, as you know, was with Pathe for sixteen years. He is one of the arctic experts, having spent twenty-five months among the Eskimos.

Several years ago he was shipwrecked forty miles west of Herschell Island and had to walk back 875 miles. Sometimes the temperature dropped to 65 below. That's tough enough for any newsreeler. He dropped from 210 to 145 pounds in this 41-day arctic pedestrian record.

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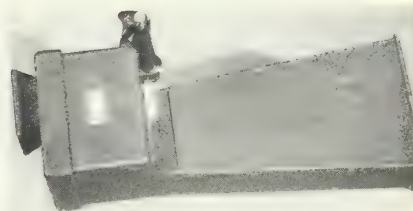
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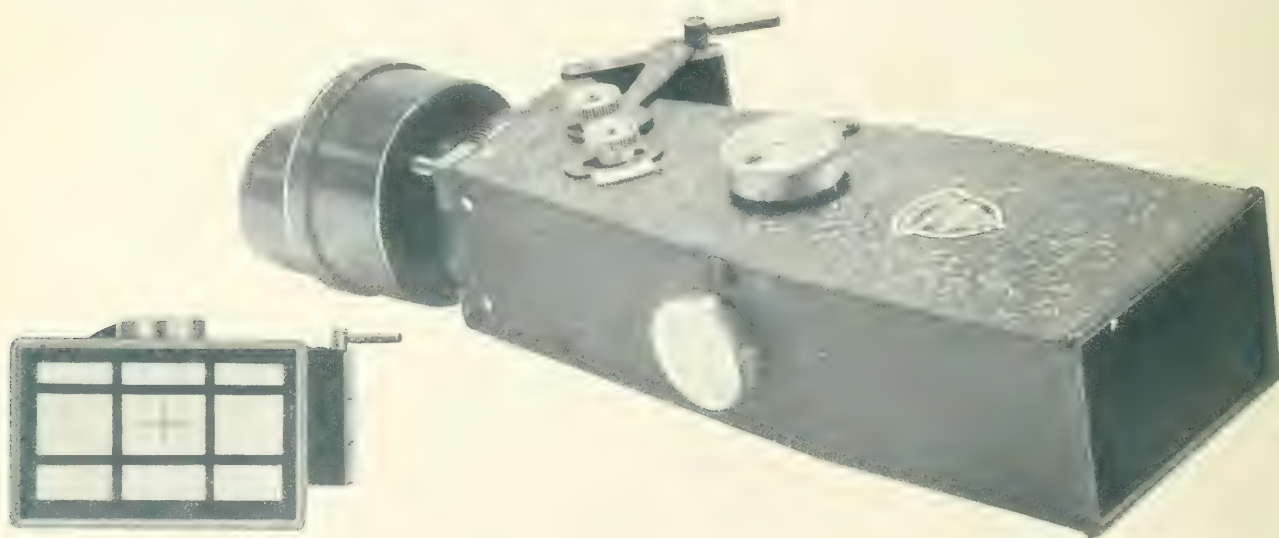
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